

Lovecraft

Insainment

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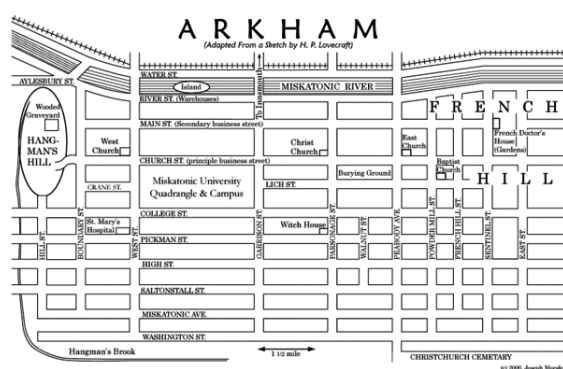
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Chapter 1

Arkham

This article is about the city in fiction. For the Arkham Asylum, see [Arkham Asylum](#). For the video game series, see [Batman: Arkham](#). For the founder of Arkham Asylum, see [Amadeus Arkham](#). For other uses, see [Arkham \(disambiguation\)](#).

Arkham (/ˈɑːrkəm/) is a fictional town situated in



A map of Arkham, Massachusetts

Massachusetts. It is a dark city and an integral part of the Lovecraft Country setting created by H. P. Lovecraft, and it is featured in many of his stories and those of other Cthulhu Mythos writers.

Arkham House, a publishing company started by two of Lovecraft's correspondents, August Derleth and Donald Wandrei, takes its name from this city as a tribute.*[1]

1.1 In Lovecraft's stories

The Thing on the Doorstep*[2]

What lay behind our joint love of shadows and marvels was, no doubt, the ancient, mouldering, and subtly fearsome town in which we live – witch-cursed, legend-haunted Arkham, whose huddled, sagging gambrel roofs and crumbling Georgian balustrades brood out the centuries beside the darkly muttering Miskatonic.



Detailed map of Lovecraft Country, showing one possible location of Arkham.

—HP Lovecraft

Arkham is the home of [Miskatonic University](#), which figures prominently in many of Lovecraft's works. The institution finances the expeditions in both *At the Mountains of Madness* (1936) and *The Shadow Out of Time* (1936). Walter Gilman, of "The Dreams in the Witch House" (1933), attends classes at the university. Other notable institutions in Arkham are the Arkham Historical Society and the Arkham Sanitarium. It is said in "Herbert West —Reanimator" that the town was devastated by a typhoid outbreak in 1905.

Arkham's main newspaper is the *Arkham Advertiser*, which has a circulation that reaches as far as [Dunwich](#). In the 1880s, its newspaper is called the *Arkham Gazette*.

Arkham's most notable characteristics are its gambrel



Lovecraft's Crowninshield House in The Thing on the Doorstep was modelled on the real Crowninshield-Bentley House in Salem, Massachusetts.

roofs and the dark legends that have surrounded the city for centuries. The disappearance of children (presumably murdered in ritual sacrifices) at May Eve and other “bad doings” are accepted as a part of life for the poorer citizens of the city.

1.1.1 Location

The precise location of Arkham is unspecified, although it is probably near both *Innsmouth* and *Dunwich*. However, it may be surmised from Lovecraft's stories that it is some distance to the north of *Boston*, probably in *Essex County, Massachusetts*. * [3]

A more recent mapping of *Lovecraft Country* reinforces this suggestion, with Arkham being situated close to the location of Gordon College; in Lovecraft's work this would presumably be replaced by *Miskatonic University* itself. The real-life model for Arkham seems to be, in fact, *Salem*, its reputation for the occult appealing to one who dabbles in the weird tale. * [4]

Arkham Sanitarium appears in the short story “*The Thing on the Doorstep*” and may have been inspired by the *Danvers State Insane Asylum*, aka *Danvers State Hospital*, located in *Danvers, Massachusetts*. * [5] (*Danvers State Hospital* itself appears in Lovecraft's stories “*Pickman's Model*” and *The Shadow over Innsmouth*.)

1.2 Appearances

1.2.1 Lovecraft's fiction

Note: dates are the year written.

Arkham first appeared in Lovecraft's short story “*The Picture in the House*” * [6] (1920)—the story is also the first to mention “*Miskatonic*”. * [6]

It also appears in other stories by Lovecraft, including:

- “*Herbert West—Reanimator*” (1921–22); first story to mention “*Miskatonic University*” * [7]
- “*The Unnamable*” (1923) * [8]
- “*The Silver Key*” (1926) * [9]
- “*The Colour out of Space*” (1927) * [10]
- “*The Dunwich Horror*” (1928) * [11]
- “*The Whisperer in Darkness*” (1930); *Albert N. Wilmarth* is described as a folklorist and assistant professor of English at *Miskatonic University*.
- *At the Mountains of Madness* (1931); one of the ships is named *Arkham* * [12]
- *The Shadow over Innsmouth* (1931) * [13]
- “*The Dreams in the Witch House*” (1932) * [14]
- “*Through the Gates of the Silver Key*” (1932–1933) * [15]
- “*The Thing on the Doorstep*” (1933); first to mention “*Arkham Sanitarium*” * [16]
- “*The Shadow out of Time*” (1934–1935) * [17]

1.2.2 Other authors

Arkham also appears in the *Cthulhu Mythos* tales of other writers since Lovecraft's death. Among them:

- *Bloch, Robert*. “*The Creeper in the Crypt*” (1937)
- *Brennen, Joseph Payne*. “*Forringer's Fortune*” (1975)
- *Brunner, John*. “Concerning the Forthcoming Inexpensive Paperback Translation of the Necronomicon of Abdul Alhazred” (1992)
- *Campbell, Ramsey*
 - “*The Tomb Herd*” (1986)
 - “*The Tower from Yuggoth*” (1986)
- *Jens, Tina L*. “*In His Daughter's Darkling Womb*” (1997), mentions “*Arkham Industries*”
- *López Aroca, Alberto*. *Necronomicón Z* (Spanish novel published by Ediciones Dolmen, 2012)
- *Lumley, Brian*. *The Transition of Titus Crow* (1975)
- *Price, Robert M*. “*Wilbur Whateley Waiting*” (1987)
- *Shea, Michael*. *The Color out of Time* (1984)
- *Smith, Clark Ashton*. “*I Am a Witch*” (19??)

- Thompson, C. Hall. “The Will of Claude Ashur” (1947)
- Wilson, F. Paul. “The Barrens” (1990)
- Howard, L. Jonathan. “Johannes Cabal: The Fear Institute” (2011)

1.3 Other appearances

- Arkham is the setting for all of the stories in the 2006 anthology *Arkham Tales* published by Chaosium.*[18]
- In the novel *The Arcanum*, Lovecraft himself is said to have been involved in solving a case involving a witch cult in Arkham.
- In the novel *The Atrocity Archives*, a philosopher is attracted to Arkham due to the “unique library” there.*[19]
- In the novel *The Jennifer Morgue*, the occult branch of the American intelligence community, code-named “Black Chamber”, is headquartered in Arkham.*[20]
- Arkham appears in “The Collect Call of Cthulhu”, episode 32 from season 2 of *The Real Ghostbusters* (October 27, 1987), when members of the Ghostbusters go to Miskatonic University to get information on how to stop Cthulhu.*[21]
- In the DC Universe, Arkham Asylum is a high-security asylum for dangerous psychopaths where many Gotham City supervillains, including the Joker, are kept under guard. The name was picked by editor Jack C. Harris and writer Dennis O’Neil in an homage to Lovecraft.*[22] There is also a graphic novel titled *Arkham Asylum: A Serious House on Serious Earth*. In the fictional universe, it was run by the Arkham family, namely Amadeus Arkham, giving it its name.*[23]
- The *Batman: Arkham* series of stealth action game has the Arkham Asylum Mental Health Care Facility as its first main setting.*[24]
- *Arkham Horror* is a cooperative adventure board-game themed around H.P. Lovecraft’s Cthulhu Mythos. The game has players exploring the town of Arkham as they attempt to stop unmentionable horrors from spilling into the world.
- *Splatterhouse* takes place in the setting of Arkham, Massachusetts.*[25]
- Hip Hop group Common Market (band) wrote a song called “Escaping Arkham”*[26] one of five songs on the album “The Winter’s End EP”.

1.4 See also

- Arkham Asylum, an institution in the DC Comics universe, named in honor of Lovecraft’s Arkham
- Arkham Horror, a board game set in Arkham, where the players war against the Cthulhu Mythos
- Lovecraft Country

Other fictional settings from the stories of H. P. Lovecraft:

- Dunwich, Massachusetts
- Innsmouth, Massachusetts
- Kingsport, Massachusetts

1.4.1 Notes

- [1] Cf. “About Arkham House” web site.
- [2] Lovecraft, Howard P. (1999) [1933]. “The Thing on the Doorstep”. In S. T. Joshi and Peter Cannon (eds.). *More Annotated Lovecraft (1st ed.)*. New York City, NY: Dell. ISBN 0-440-50875-4. With explanatory footnotes. 1999 [1933].
- [3] The actual location of Arkham is a subject of debate. Will Murray places Arkham in central Massachusetts and suggests that it is based on the small village of Oakham. Robert D. Marten rejects this claim and equates Arkham with Salem, and thinks that Arkham is named for Arkwright, Rhode Island (which is now part of Fiskville). Lovecraft himself, in a letter to F. Lee Baldwin dated April 29, 1934, wrote that “[my] mental picture of Arkham is of a town something like Salem in atmosphere [and] style of houses, but more hilly [and] with a college (which Salem [lacks]) ... I place the town [and] the imaginary Miskatonic [River] somewhere north of Salem—perhaps near Manchester.” (Joshi & Schultz, pp. 6–7.)
- [4] August Derleth stated in his writings: “Arkham ... was Lovecraft’s own well-known, widely used place-name for legend-haunted Salem, Massachusetts, in his remarkable fiction”. (Cf. “About Arkham House” web site.)
- [5] Joseph Morales notes in his “A Short Tour of Lovecraftian New England” (web site) that Danvers “is mentioned in passing in some of Lovecraft’s stories, and may also be the inspiration for HPL’s fictional Arkham Sanitarium”.
- [6] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Bloch, an introduction by Robert (1963). *The Dunwich horror and others* (corrected 7. printing ed.). Sauk City, Wis.: Arkham House. p. 117. ISBN 0870540378.
- [7] Derleth, H.P. Lovecraft ; selected by August; Joshi, with texts edited by S.T.; Klein, an introduction by T.E.D. (1987). *Dagon and other macabre tales* (Corr. 5th print. ed.). Sauk City, Wis.: Arkham House Publishers. p. 133. ISBN 0870540394.

- [8] Derleth, H.P. Lovecraft ; selected by August; Joshi, with texts edited by S.T.; Klein, an introduction by T.E.D. (1987). *Dagon and other macabre tales* (Corr. 5th print. ed.). Sauk City, Wis.: Arkham House Publishers. p. 200. ISBN 0870540394.
- [9] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Turner, an introduction by James (1985). *At the mountains of madness, and other novels* (Corr. 7. print. ed.). Sauk City, WI: Arkham House. p. 413. ISBN 0870540386.
- [10] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Bloch, an introduction by Robert (1963). *The Dunwich horror and others* (corrected 7. printing ed.). Sauk City, Wis.: Arkham House. p. 53. ISBN 0870540378.
- [11] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Bloch, an introduction by Robert (1963). *The Dunwich horror and others* (corrected 7. printing ed.). Sauk City, Wis.: Arkham House. p. 165. ISBN 0870540378.
- [12] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Turner, an introduction by James (1985). *At the mountains of madness, and other novels* (Corr. 7. print. ed.). Sauk City, WI: Arkham House. p. 6. ISBN 0870540386.
- [13] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Bloch, an introduction by Robert (1963). *The Dunwich horror and others* (corrected 7. printing ed.). Sauk City, Wis.: Arkham House. p. 305. ISBN 0870540378.
- [14] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Turner, an introduction by James (1985). *At the mountains of madness, and other novels* (Corr. 7. print. ed.). Sauk City, WI: Arkham House. p. 262. ISBN 0870540386.
- [15] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Turner, an introduction by James (1985). *At the mountains of madness, and other novels* (Corr. 7. print. ed.). Sauk City, WI: Arkham House. p. 422. ISBN 0870540386.
- [16] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Bloch, an introduction by Robert (1963). *The Dunwich horror and others* (corrected 7. printing ed.). Sauk City, Wis.: Arkham House. p. 276. ISBN 0870540378.
- [17] ., H.P. Lovecraft ; selected by August Derleth ; with texts edited by S.T. Joshi; Bloch, an introduction by Robert (1963). *The Dunwich horror and others* (corrected 7. printing ed.). Sauk City, Wis.: Arkham House. p. 370. ISBN 0870540378.
- [18] “Arkham Tales” . *Chaosium*. Retrieved March 3, 2015.
- [19] “The Atrocity Archives” . *Google Books*. Retrieved March 3, 2015.
- [20] “The Jennifer Morgue” . *Google Books*. Retrieved December 20, 2015.
- [21] “The Real Ghostbusters (a Titles & Air Dates Guide)”. *Episode Guides*. Archived from the original on November 19, 2015. Retrieved November 18, 2015.
- [22] Voger, Mark; Voglesong, Kathy (2006). *The Dark Age: Grim, Great & Gimmicky Post-Modern Comics*. TwoMorrows Publishing. p. 5. ISBN 1-893905-53-5.
- [23] O’Neil, Dennis (2008). *Batman Unauthorized: Vigilantes, Jokers, and Heroes in Gotham City*. BenBella Books. p. 111. ISBN 1-933771-30-5.
- [24] Brudvig, Eric (August 13, 2008). “Batman: Arkham Asylum Announced” . IGN. Retrieved June 29, 2013.
- [25]
- [26] <https://www.youtube.com/watch?v=JnB-gYeRT7U>

1.5 References

1.5.1 Primary sources

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 - *At the Mountains of Madness, and Other Novels* (7th corrected printing), S. T. Joshi (ed.), Sauk City, WI: Arkham House, 1985. ISBN 0-87054-038-6. Definitive version.
 - *Dagon and Other Macabre Tales*, S. T. Joshi (ed.), Sauk City, WI: Arkham House, 1987. ISBN 0-87054-039-4. Definitive version.
 - *The Dunwich Horror and Others* (9th corrected printing), S. T. Joshi (ed.), Sauk City, WI: Arkham House, 1984. ISBN 0-87054-037-8. Definitive version.

1.5.2 Secondary sources

Books

- Harms, Daniel (1998). “Arkham” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 10. ISBN 1-56882-119-0.
- Joshi, S. T.; David E. Schultz (2001). “Arkham” . *An H. P. Lovecraft Encyclopedia*. Westport, CT: Greenwood Press. pp. 6–7. ISBN 0-313-31578-7.

Web sites

- “About Arkham House Publishers” . Archived from the original on January 6, 2006. Retrieved January 19, 2006.
- Joseph Morales. “A Short Tour of Lovecraftian New England” . Archived from the original on May 7, 2006. Retrieved April 16, 2006.

1.6 External links

- “Lovecraft's Map of Arkham” , from The Cthulhu Mythos: A Guide

Chapter 2

Carcosa

Carcosa is a fictional city in the **Ambrose Bierce** short story *An Inhabitant of Carcosa* (1886). In Bierce's story, the ancient and mysterious city is barely described, and is viewed only in hindsight (after its destruction) by a character who once lived there. Its name may be derived from the medieval city of **Carcassonne** in southern France, whose Latin name was “Carcaso” .

American writers **Robert W. Chambers** and **H.P. Lovecraft** borrowed the term Carcosa for their stories, inspiring generations of authors to similarly use Carcosa in their own works.

2.1 The King in Yellow

The city was later used more extensively in **Robert W. Chambers'** book of horror short stories published in 1895 entitled *The King in Yellow*. Chambers had read Bierce's work and had also borrowed a few other names (including **Hali** and **Hastur**) from Bierce's work.

In Chambers' stories, and within the apocryphal play (also titled *The King in Yellow*) which is mentioned several times within them, the city is a mysterious, ancient, and possibly cursed place. The most precise description of its location given is that it said to be located on the shores of Lake Hali in the **Hyades**. The descriptions given of it seem to make it clear that it must be located on another planet, or possibly even in another universe.

For instance:

Along the shore the cloud waves break,

The twin suns sink behind the lake,

The shadows lengthen

 In Carcosa.

Strange is the night where black stars rise,

And strange moons circle through the skies,

But stranger still is

 Lost Carcosa.

Songs that the Hyades shall sing,

Where flap the tatters of the King,

Must die unheard in

 Dim Carcosa.

Song of my soul, my voice is dead,

Die thou, unsung, as tears unshed

Shall dry and die in

 Lost Carcosa.

—“Cassilda's Song” in *The King in Yellow* Act 1, Scene 2

2.2 Associated names

Lake Hali is a misty lake found near the city of **Hastur**. In the fictional play *The King in Yellow* (obliquely described by author **Robert W. Chambers** in the collection of short stories of the same title), the mysterious cities of **Alar***[1] and **Carcosa** stand beside the lake. As with **Carcosa**, it is referenced in the **Cthulhu Mythos** stories of **Lovecraft** and the authors who followed him.

The name **Hali** originated in **Ambrose Bierce's** “**An Inhabitant of Carcosa**” (1891) in which **Hali** is the author of a quote which prefaces the story. It is possible that the **Hali** referred to is the **Urdu** poet **Maulana Hali**. It is also possible that **Hali** refers to **Haly Abenragel**, a 10th-century astrologer. The narrator of the story implies that the person named **Hali** is now dead (at least in the timeline of the story).

Several other nearly undescribed places are alluded to in Chambers' writing, among them **Hastur**, **Yhtill**, and **Aldebaran**. “**Aldebaran**” may refer to the star **Aldebaran**, likely as it is also associated with the mention of the **Hyades** star cluster, with which it shares space in the night sky. The **Yellow Sign**, described as a symbol not of any human script, is supposed to originate from the same place as **Carcosa**.

One other name associated is “**Demhe**” and its “cloudy depths” – this has never been explained either by Chambers or any famous pastiche-writer and so we do not know what or who exactly “**Demhe**” is.

Marion Zimmer Bradley (and Diana L. Paxton since Bradley's death) also used these names in her *Darkover* series.

2.3 Other appearances

2.3.1 Written references

Later writers, including H. P. Lovecraft and his many admirers, became great fans of Chambers' work and incorporated the name of Carcosa into their own stories, set in the *Cthulhu Mythos*. *The King in Yellow* and Carcosa have inspired many modern authors, including Karl Edward Wagner ("The River of Night's Dreaming"), Joseph S. Pulver ("Carl Lee & Cassilda"), Lin Carter, James Blish, Michael Cisco ("He Will Be There"), Ann K. Schwader, Robert M. Price, Galad Elflandsson, Simon Strantzas ("Beyond the Banks of the River Seine"), and Charles Stross.

Joseph S. Pulver has written nearly 30 tales and poems that are based on and/or include Carcosa, *The King in Yellow*, or other elements from Robert W. Chambers. Pulver also edited an anthology *A Season in Carcosa* of new tales based upon *The King in Yellow*, released by Miskatonic River Press in 2012.*[2]

John Scott Tynes contributed to the mythology of Chambers' Carcosa in a series of novellas, "Broadalbin",*[3] "Ambrose",*[4] and "Sosostris",*[5] and essays in issue 1 of *The Unspeakable Oath**[6] and in *Delta Green*.

In Robert Shea and Robert Anton Wilson's *The Illuminatus! Trilogy*, Carcosa is connected with an ancient civilization in the Gobi Desert, destroyed when the Illuminati arrived on Earth via flying saucers from the planet Vulcan.

In maps of the world of George R. R. Martin's *A Song of Ice and Fire*, a city named Carcosa is labeled on the easternmost edge of the map along the coast of a large lake, near other magical cities such as Asshai. It is one of several references to Lovecraft in the series. In *The World of Ice and Fire*, it is mentioned that a sorcerer lord lives there who claims to be the sixty-ninth Yellow Emperor, from a dynasty fallen for a thousand years.*[7]

In the short story "Dinner in Carcosa", Western Canadian author Allan Williams re-imagines Carcosa as an abandoned Alberta prairie town with still-active insurance policies held by an ominous firm called "Hastur & Associates". The story revolves around a chance encounter between a young insurance adjuster and the Ambrosovich family.*[8]

In the satirical novel *Kamus of Kadizhar: The Black Hole of Carcosa* by John Shirley (St. Martin's Press, 1988), Carcosa is the name of a planet whose weird black hole physics figures in the story.*[9]

In David Drake's *Lord of the Isles* series, Carcosa is the name of the ancient capital of the old kingdom, which

collapsed a thousand years before the events of the series.*[10]

In S.M. Stirling's *Emberverse* series, Carcosa is the name of a South Pacific city inhabited by evil people led by the Yellow Raja and the Pallid Mask

2.3.2 Television

In the HBO original series *True Detective*, Carcosa is a man-made temple created by the season one villain, an unidentified serial killer known as the "Yellow King". The temple, located in the back woods of Louisiana, serves as a place of ritualistic sexual abuse of children and child murder organized by a group of wealthy Louisiana politicians and church leaders. The main characters, Rust Cohle and Marty Hart, storm Carcosa in the final episode of the season, where they confront the killer, who has taken over the role of the "Yellow King".

2.3.3 Other References

In 1988 Rotting Christ album "Passage to Arcturo", the song "Inside The Eye of Algod" nominates the Mystical Carcosa as part of the singer's journey.

In 2016 DigiTech released a Fuzz pedal called the Carcosa. The pedal featured two modes, named "Hali" and "Demhe."*[11]

Maria, a film by King Abalos, takes place in a mysterious mountain called Carcosa.

In *Mass Effect 3* universe there is a planet named Carcosa, based on the world from the play *The King in Yellow*, described in Robert W. Chambers's collection of short stories titled the same.

2.4 Publishers using the name Carcosa

Two different publishers have used the name Carcosa.

2.4.1 Carcosa House

Carcosa House was a science fiction specialty publishing firm formed by Frederick B. Shroyer, a boyhood friend of T. E. Dikty, and two Los Angeles science fiction fans, Russell Hodgkins and Paul Skeeters in 1947. Shroyer had secured a copy of the original newspaper appearance of the novel *Edison's Conquest of Mars* by Garrett P. Serviss which he wished to publish. Shroyer talked Hodgkins and Skeeters into going in on shares to form the publisher which issued the Serviss book in 1947. Dikty offered advice, and William L. Crawford of F.P.C.I. helped with production and distribution. Carcosa House announced

one other book, *Enter Ghost: A Study in Weird Fiction*, by Sam Russell, but due to slow sales of the Serviss book, it was never published.

Works published by Carcosa House

- *Edison's Conquest of Mars*, by Garrett P. Serviss (1947)

2.4.2 Carcosa



colophon for Carcosa

Carcosa was a specialty publishing firm formed by David Drake, Karl Edward Wagner, and Jim Groce, who were concerned that Arkham House would cease publication after the death of its founder, August Derleth. Carcosa was founded in North Carolina in 1973 and put out four collections of pulp horror stories, all edited by Wagner. Their first book as a huge omnibus volume of the best non-series weird fiction by Manly Wade Wellman. It was enhanced by a group of chilling illustrations by noted fantasy artists Lee Brown Coye. Their other three volumes were also giant omnibus collections (of work by Hugh B. Cave, E. Hoffman Price, and again by Manly Wade Wellman). A fifth collection was planned, *Death Stalks the Night*, by Hugh B. Cave; Lee Brown Coye was working on illustrating it when he suffered a crippling stroke in 1977 and eventually died, causing Carcosa to abandon the project. The book was eventually published by Fedogan & Bremer. Carcosa also had plans to issue volumes by Leigh Brackett, H. Warner Munn and Jack Williamson; however, none of the projected volumes appeared. The Carcosa colophon depicts the silhouette of a towered city in front of three moons.

Awards

- 1976, World Fantasy Award, Special Award - Non-Professional to Karl Edward Wagner, David Drake & Jim Groce for Carcosa.*[12]

Works published by Carcosa

- *Worse Things Waiting*, by Manly Wade Wellman (1973)
- *Far Lands, Other Days*, by E. Hoffmann Price (1975)
- *Murgunstrumm and Others*, by Hugh B. Cave (1977)
- *Lonely Vigils*, by Manly Wade Wellman (1981)

2.5 Places called Carcosa

In 1896-7 the Carcosa mansion was built as the official residence of the Resident-General of the Federated Malay States for the first holder of that office, Sir Frank Swettenham. It is currently in use as a luxury hotel, the Carcosa Seri Negara. Swettenham took the name from *The King in Yellow*.*[13]

2.6 Notes

- [1] "Yhtill" is the name of the city where *The King in Yellow* is set. In post-Chambers writings, the word means "stranger" in the language of Alar (a city in the play) and is the name used by the character wearing the "Pallid Mask". (Harms, "Yhtill", *The Encyclopedia Cthulhiana*, p. 341; cf. "The Repairer of Reputations", Chambers.)
- [2] Joseph S. Pulver Sr., *A Season in Carcosa*, Miskatonic River Press, 2012 (accessed 27 June 2014). ISBN 978-1937408008
- [3] Tynes, John (1995). *Broadalbin*. Armitage House.
- [4] Tynes, John (1996). *Ambrose*. Armitage House.
- [5] Tynes, John (2000). *Sosostris*. Armitage House.
- [6] Tynes, John (December 1990). "The Road to Hali". *The Unspeakable Oath*. Pagan Publishing. Retrieved 2008-06-20.
- [7] George R.R. Martin, Elio M. García Jr., Linda Antonsson, *The World of Ice and Fire*, Bantam, 2014.
- [8] <http://coffeeandblarney.com/2015/05/02/audio-excerpt-from-dinner-in-carcosa/>
- [9] <http://www.darkecho.com/JohnShirley/carcosa.html>
- [10] <http://david-drake.com/2015/isles-map/>
- [11] "DigiTech Carcosa Fuzz". *DigiTech Guitar Effects*. Retrieved 2016-07-20.

- [12] “1976 World Fantasy Award Winners and Nominees” .
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- [13] Barlow, Henry S. (1995). *Swettenham*. Kuala Lumpur:
Southdene. p. 479.

2.7 References

- Chalker, Jack L.; Mark Owings (1998). *The Science-Fantasy Publishers: A Bibliographic History, 1923–1998*. Westminster, MD and Baltimore: Mirage Press, Ltd. pp. 136–139.
- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.

2.8 Further reading

- *Rehearsals for Oblivion: Act 1—Tales of The King in Yellow*, edited by Peter A. Worthy, Elder Signs Press 2007
- *Strange Aeons 3* (an issue dedicated to *The King in Yellow*), edited by Rick Tillman and K.L. Young, Autumn 2010
- *The Hastur Cycle*, edited by Robert M. Price, Chaosium 1993
- *The Yellow Sign and Other Stories*, edited by S.T. Joshi, Chaosium 2004

2.9 External links

- *An Inhabitant of Carcosa* public domain audiobook at LibriVox
- *The King in Yellow* public domain audiobook at LibriVox

Chapter 3

Celephaïs

"**Celephaïs**" (/ˈsɛləfəɪs/) is a fantasy story by American horror fiction writer H. P. Lovecraft, written in early November 1920 and first published in the May 1922 issue of the *Rainbow*.

The title refers to a fictional city that later appears in Lovecraft's *Dream Cycle*, including his novella *The Dream-Quest of Unknown Kadath* (1926).

3.1 Inspiration

Like many of Lovecraft's stories, "Celephaïs" was inspired by a dream, recorded in his commonplace book as "Dream of flying over city." * [1]

The story resembles a tale by Lord Dunsany, "The Coronation of Mr. Thomas Shap" in *The Book of Wonder*, in which the title character becomes more and more engrossed in his imaginary kingdom of Larkar until he begins to neglect business and routine tasks of daily living, and ultimately is placed in a madhouse. The imagery of the horses drifting off the cliff may derive from Ambrose Bierce's "A Horseman in the Sky" (1891).* [2]

3.2 Synopsis

Celephaïs was created in a dream by Kuranès (which is his name in dreams—his real name is not given) as a child of the English landed gentry. As a man in his forties, alone and dispossessed in contemporary London, he dreams it again and then, seeking it, slowly slips away to the dream-world. Finally knights guide him through medieval England to his ancestral estate, where he spent his boyhood, and then to Celephaïs. He became the king and chief god of the city, though his body washes up by his ancestors' tower, now owned by a parvenu.

In *The Dream-Quest of Unknown Kadath*, Randolph Carter pays a visit to Kuranès, finding that the great dreamer has grown so homesick for his native Cornwall, he has dreamed parts of Celephaïs to resemble the land of his boyhood. Kuranès advises Carter, on a mission to find his own dream-city, to be careful what he wishes for—he might get it.

3.3 The city

In the original short story, Celephaïs described as being situated in the valley of Ooth-Nargai beside the Cerenerian Sea. Its most remarkable feature is that it is unaffected by the passage of time, and takes no decay or wear, so that a person may leave it and return many years later to find that nothing has changed.

Important landmarks in Celephaïs are the turquoise temple of Nath-Horthath and the Street of Pillars. Nearby rises snow-capped Mount Aran, whose lower slopes are replete with ginkgo trees.

Galleys from the port of Celephaïs go everywhere in the Dreamlands, but especially to the cloud-kingdom Serannian, reaching its harbor by sailing into the sky where the Cerenerian Sea meets the horizon.

3.4 Notes

[1] Cited in Joshi & Schultz, "Celephaïs", *An H. P. Lovecraft Encyclopedia*, p. 36.

[2] Joshi & Schultz, p. 36.

3.5 References

- Joshi, S. T.; David E. Schultz (2001). *An H. P. Lovecraft Encyclopedia*. Westport, CT: Greenwood Press. ISBN 0-313-31578-7.
- Lovecraft, Howard P.
 - [1934] S. T. Joshi, ed. (1987). "Celephaïs". *Dagon and Other Macabre Tales* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-039-4. Definitive version.
 - [1926] S. T. Joshi, ed. (1985). "*The Dream-Quest of Unknown Kadath*". *At the Mountains of Madness, and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.

3.6 External links

- Works related to *Celephais* at Wikisource
- Works related to *The Dream-Quest of Unknown Kadath* at Wikisource
- *Celephais* public domain audiobook at LibriVox

Chapter 4

Cerenerian Sea

The **Cerenerian Sea** is a fictional place in H. P. Lovecraft's **Dream Cycle** stories. It is mentioned in Lovecraft's short story "Celephaïs" and his novella *The Dream-Quest of Unknown Kadath*.

The Cerenerian Sea is a great, sky-blue ocean in the Dreamlands. It connects many important places, such as Celephaïs in Ooth-Nargai, the port of Hlanith, the city of Inganok, the Nameless Rock, and the ruins of ancient Sarkomand.

By steering a ship toward the horizon, where the Cerenerian Sea touches the clouds, it is possible to sail into the sky; and thus reach places like the cloud-kingdom of Serannian.

Chapter 5

Cimmeria (Conan)

Cimmeria is a fictional land of barbarians in the Hyborian Age, and the homeland of Conan the Barbarian in the works of Robert E. Howard.

5.1 Fictional history

The origins of the Cimmerians stretch back to the Thurian Age. The Cimmerians are the descendants of colonists from Atlantis. Living on the main Thurian continent, the colonists survived the great cataclysm which submerged Atlantis and destroyed most of the Thurian civilizations. The survivors, at this point reduced to a stone-age level of sophistication, eventually found themselves locked in multigenerational warfare with survivors of a Pictish colony. This prolonged conflict caused the Atlanteans to further devolve into little more than apemen. With no memory of their history or even of language and civilization itself, these beings eventually redeveloped into a people known as Cimmerians.

In his essay *The Hyborian Age*, Howard states that “the Gaels, ancestors of the Irish and Highland Scotch, descended from pure-blooded Cimmerian clans,” and he names Conan with a Celtic name, and portrays him cursing by Celtic gods, so obviously there is meant to be a strong cultural connection between his Cimmerians and the historical Gaelic people.

5.2 Geography

In Howard's poem "Cimmeria" the region is described as a rugged wilderness, hilly, probably mountainous, heavily forested, and often cold and overcast.*[1] Based on the Hyborian map as it overlaps a modern map of Europe, there was likely a mountain range along Cimmeria's western border. Howard confirms this in *The Hyborian Age*: "...the ocean flowed around the mountains of western Cimmeria to form the North Sea; these mountains became the islands later known as England, Scotland and Ireland..."

5.3 Culture

According to Howard, “the Cimmerians are tall and powerful, with dark hair and blue or grey eyes” . They are a proto-Celtic or proto-Gaelic people.*[2] From the evidence in the stories, they appear to be partly or completely tribal hunter-gatherers, with no central government.*[3]

Although they know of the craft of iron-working (Conan's father was a blacksmith), they still seem to have a nearly stone-age society, as Conan himself remarks: “I saw myself in a pantherskin loin-clout, throwing my spear at the mountain beasts.”*[4]

The Cimmerians are a people forged by the very harsh conditions of their land. Howard often makes reference to the Cimmerian people's hardiness and martial prowess, as well as to their many other impressive skills. They can climb seemingly unscalable cliffs,*[5]*[6] track humans and animals with ease, and stalk their prey without making a sound.

The apparent primitiveness of the Cimmerians and their sense of justice (see Noble Savage) is often juxtaposed with the corruption of the “civilized” races in Hyboria.

5.4 Cimmerian mythology

Conan swears often by Crom but also mentions Lir and Manannan mac Lir by name.*[7] Howard, in his notes, also listed some other familiar Celtic deities as belonging to the Cimmerian pantheon:

- Badb
- Morrigan
- Macha
- Nemain
- Diancecht
- Dagda

5.5 Sources

Howard, in *The Hyborian Age*, correlates Cimmerians to the Cymric people, the Cimbri, the Gimirrai, the historical Cimmerians and the Crimea. *[8]

5.6 See also

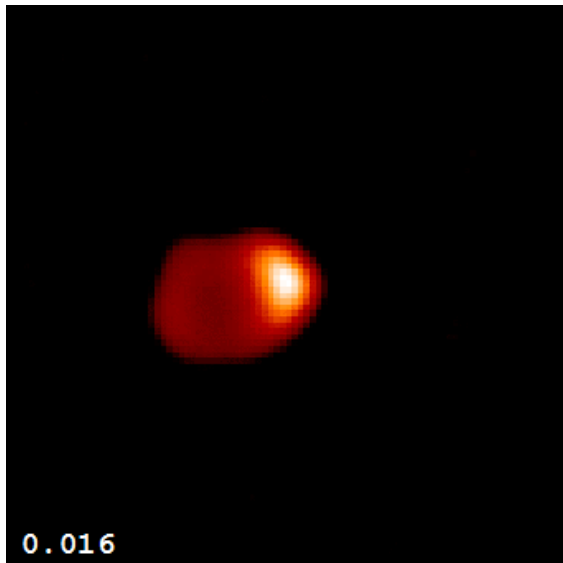
- Hyborian Age
- Cimmeria (poem)
- Cimmerians (historical)

5.7 References

- [1] Cimmeria (poem)
- [2] The Hyborian Age
- [3] Red Nails
- [4] Hour of the Dragon
- [5] The God in the Bowl
- [6] Jewels of Gwahlur
- [7] Xuthal of the Dusk
- [8] The Hyborian Age

Chapter 6

Extraterrestrial places in the Cthulhu Mythos



The double star *Algol*. This infrared imagery comes from the CHARA array.

The following fictional **celestial bodies** figure prominently in the **Cthulhu Mythos** stories of **H. P. Lovecraft** and other writers. Many of these astronomical bodies have parallels in the real universe, but are often renamed in the mythos and given fictitious characteristics. In addition to the celestial places created by Lovecraft, the mythos draws from a number of other sources, including the works of **August Derleth**, **Ramsey Campbell**, **Lin Carter**, **Brian Lumley**, and **Clark Ashton Smith**.

Overview:

- *Name*. The name of the celestial body appears first.
- *Description*. A brief description follows.
- *References*. Lastly, the stories in which the celestial body makes a *significant* appearance or otherwise receives important mention appear below the description. A simple two-letter code is used—the key to the codes is found **here**. If a code appears in **bold**, this means that the story introduces the celestial body.

6.1 A

6.1.1 Abbith

A planet that revolves around seven stars beyond Xoth. It is inhabited by metallic brains, wise with the ultimate secrets of the universe. According to **Friedrich von Junzt's** *Unaussprechlichen Kulten*, **Nyarlahotep** dwells or is imprisoned on this world (though other legends differ in this regard).

6.1.2 Aldebaran

Aldebaran is the star of the Great Old One **Hastur**.

6.1.3 Algol

Double star mentioned by **H.P. Lovecraft** as sidereal place of a demonic shining entity made of light.*[1] The same star is also described in other Mythos stories as a planetary system host (See **Ymar**) and sidereal prison of the **Dholes**.

6.1.4 Arcturus

Arcturus is the star from which came **Zhar** and his “twin” **Lloigor**. Also **Nyogtha** is related to this star.

6.1.5 Argo Navis

Argo Navis is a composite sky-field collecting the constellations **Carina**, **Vela**, **Puppis** and **Pyxis**, mentioned in **H.P. Lovecraft's** “The Dreams in the Witch-House” (1933) as one the cosmic places visited in dreams by **Walter Gilman**. “Somewhere between **Hydra** and **Argo Navis**” (perhaps in **Antlia** constellation) is indeed an extrasolar planet orbiting three Suns, each of different hue, inhabited by starfish-like, barrel-shaped alien creatures which

match with the *Elder Things* described two years earlier by Lovecraft in "At the Mountains of Madness" (1931).

6.2 B

6.2.1 Baalblo & Yifne

See *Tond*.

6.2.2 Bel-Yarnak

See *Yarnak*.

6.2.3 Betelgeuse

See *Glyu-Uho*.

6.2.4 Byldha

Sidereal birthplace of the *Rloedha* (an alien race of devilfish-like star-farers) orbiting star *Capella*.

6.2.5 Bzlah-ech'ya

A planet with pale red sky orbiting three Suns (perhaps the nearby triple system *EZ Aquarii*). There the "Sealed Tower of N'kung" is located, likely the tomb or prison of a three-eyed demonic entity of impossible horror.*[2]

6.3 C

6.3.1 Celaeno

Celaeno is one of the seven stars of the *Pleiades*. On its fourth planet is the Great Library of *Celaeno*, which houses stone tablets containing secrets stolen from the *Great Old Ones* and *Elder Gods*. Professor *Laban Shrewsbury* spent some time here, transcribing the library's knowledge in his notebook—a manuscript that would later be known as the *Celaeno Fragments*.

6.3.2 Coma Berenices

Sky field mentioned in *Caitlín R. Kiernan's* "Andromeda Among the Stones" (2002), where "something like a shadow" stirs foreshadowing bad omens.*[3]

6.3.3 Corona Borealis

Sky field mentioned in *H.P. Lovecraft's* "Hypnos" (1922).*[4]

6.3.4 Cykranosh

The *Hyperborean* name for the planet *Saturn* is *Cykranosh*. It was the home of the god *Tsathoggua* before he came to Earth, though several of his relatives, including his uncle, *Hziulquoigmnzah*, still dwell there.

6.4 E

6.4.1 Etx'ag

Naacal or *R'lyehan* name for star *Algorab*.

6.5 F

6.5.1 Fomalhaut

Fomalhaut is the main star of *Piscis Austrinus*, a bright white-blue main sequence star. It is orbited by a planet where the Great Old One *Aphoom-Zhah* was born and near lies the star *Korvaz*, where the Great Old One *Cthugha* is imprisoned.

6.6 G

6.6.1 Gllloesh-Vho

Naacal or *R'lyehan* name for star *Ras Algethi*.

6.6.2 Glyu-Uho

*Glyu-Uho**[5] (or *Glyu-Vho* or *K'Lu-Vho*) is the name for *Betelgeuse* in *Naacal* (the language of *Mu*), and is the star where the *Elder Gods* came from to battle the *Great Old Ones* (though it may actually be the place where a gateway leads to *Elysia*, the dimension where the *Elder Gods* are thought to live). *Betelgeuse* is also mentioned as the homeworld of the *Ithria*, a star-faring fungoid race.

6.6.3 Gnarr-Kthun

A wandering *black hole* located in "the Seventh Dimension beyond the Utmost Rim". *Gnarr-Kthun* could match with the black hole in *Monoceros* constellation (likely the nearby X-ray binary *A0620-00*) said to be the prison of the Great Old One *Kassogtha*, also orbited by *Phphun*, an extracosmic hollow comet which hosts a crypt dwelled by an eternal sentient entity called *H'hphu-Yys-Echrr*.

6.6.4 G'nug-Tha

Naacal or R'lyehan name for star **Mebsuta**.

6.6.5 G'yothe & Yg'giath

A pair of twin red suns located near **Castor** (likely the eclipsing binary **YY Geminorum**) and orbited by a steamy hellish planet where damned souls bound to the cult of **Y'gonac** and his demonic spouse relentlessly whirl and cavort.

6.7 H

6.7.1 Haddath

Haddath (also Haddoth or perhaps **Urakhu**) is a fiery planet, possibly found near the “eye” of the constellation **Hydra**, and is believed to be inhabited by the **chthonians**. **Shub-Niggurath** is thought to have once dwelt here.

6.7.2 Hchab

A green-litten planet located in Dimension N beyond our **Galaxy** where the “leaden hillside of **Pnapf**” is located. This alien world has been visited in dreams by **Walter Gilman** in **H.P. Lovecraft's** “The Dreams in the Witch-House” (1933).* [6]

6.7.3 Hyades

Hyades is the sky field where the city of **Carcosa** and its planet are located. The planet-host star of **Carcosa** is described as “twin Suns”, making it then a **Solar-type** binary star.* [7]

6.8 K

6.8.1 K'gil'mnon

An undefined realm, possibly a distant ammonia planet orbiting a dying star, home of the Great Old One **Kaalut**.

6.8.2 Korvaz

A star located near **Fomalhaut** (likely **TW Piscis Austrini**) where the Great Old One **Cthugha** is imprisoned.* [8]

6.8.3 Kr'llyand

A jungle planet orbiting a binary star system, composed of a green star and a dead one (likely a **black hole** or a **brown dwarf**), likely matching with **Yifne** and **Baalblo**. **Kr'llyand** is the homeworld of the plant-like Great Old One **Ei'lor**, which once was a dead star like its neighbor **Mirkalu**, but after **Elder Gods** banished **Ei'lor** there, the seed of the **Great Old One** was sown and spread, fertilizing the dead planet.* [9]

6.8.4 Ktynga

Ktynga (or *Norby's comet*) is the name of a bluish comet that is currently near the star **Arcturus**. The comet is unusually hot and has strange properties, such as the ability to travel faster than light.

On the surface of the comet is a huge building, wherein dwells the being **Fthaggua**, and his servants, the **fire vampires**. **Fthaggua** and his minions can guide the comet to travel between the stars, and will visit our **Solar System** four-centuries from now.

6.8.5 K'yi-Lih

A dark-litten and mist-shrouded planet whence **N'rath-Gol** comes, a minion of **Nyarlathotep**.

6.8.6 Kynarth

A mysterious celestial body located past **Yuggoth** (**Pluto**) on the edge of the **Solar System**, probably **Charon**.

6.8.7 Kythanil

Kythanil (or *Kythamil** [10] or **Kthymil**) is a double planet orbiting the star **Arcturus** and is the place where **Tsathoggua's** formless spawn originated from.

6.9 L

6.9.1 L'gy'hx

The planet **Uranus**. It is inhabited by metallic, cube-shaped beings with multiple legs. These creatures worship a minor deity known as **L'rog'g** (possibly another aspect of **Nyarlathotep**), whose rituals require a yearly sacrifice in the form of the excising of the legs from a native.

When the **Insects from Shaggai** (the **Shan**) arrived, the natives of **L'gy'hx** initially tolerated them and allowed them to build a huge city. After two centuries, the natives even came to see the **Shan** as co-rulers of the planet. In time, many **Shan** eschewed the veneration of **Azathoth**

and began to worship the L'gy'hx deity L'rog'g. But when some natives of L'gy'hx likewise turned to the worship of Azathoth, the event prompted the priests of L'rog'g to start an inquisition, inflicting gruesome punishments on the heretics. Relations with the Shan soured quickly as a result, and the priests of L'rog'g demanded that all temples of Azathoth be removed from L'gy'hx. A small group of the Shan, still faithful to the Azathoth sect, left L'gy'hx, **teleporting** themselves and their deity's temple to the planet Earth.

6.10 M

6.10.1 Mirkalu

A dead planet or failed star (likely a **brown dwarf**) mentioned in the *Ei'lor Fronds* as the neighbor of Kr' llyand.

6.10.2 Mthura

Dark planet inhabited by crystalline beings, and the dwelling place of the **Great Old One Q'yth-az**. The Nug-Soth of Yaddith journeyed to this world in hopes of finding a magical formula that would defeat the **Dholes**.

6.11 N

6.11.1 Nyil-yath Rho

An ill-omened dark star with horrible past and future.

6.12 O

6.12.1 Ogntlach

See **Yith**

6.13 P

6.13.1 Pherkard

Star **Pherkard** (or *Gamma Ursae Minoris*) is mentioned as the stellar abode of the flaming Outer God **Yomagn'tho**.

6.13.2 Phphun

See **Gnarr-Kthun**

6.13.3 Pleiades

Stellar regions where the star **Celaeno** is located. The **Pleiades** are also mentioned as the stellar abode of the Great Old One **Gtuhantai**, and the mysterious alien race, known as the Aartna, as well.*^[11]

6.13.4 Pnidleethon

See **Yamil Zakra**.

6.13.5 Polaris

Polaris (or *Alpha Ursae Minoris*) is the brightest star of **Ursa Minor** constellation and current North Pole lodestar of Earth. It is mentioned as ill-omened and hypnotic celestial body in **H.P. Lovecraft's "Polaris"** (1918).

6.13.6 Ptharg

Naacal or R'lyehan name for star **Capella** or **Haedus**.

6.14 Q

6.14.1 Q'in

A planet (likely a **gas giant**) with an inner satellite system.

6.15 R

6.15.1 Rhylkos

A dark planet said in *The Blood Rituals of Rhylkos* to lie nearest to **Tindalos** and somehow match with planet **Mars** (perhaps the “Red Planet” in an alternate dimension and Solar System). Rhylkos is the abode of the ravenous Outer God **Uvhash** and other blood-thirsty creatures said to be “cousins” of the **Hounds of Tindalos**.

6.15.2 Rigel

The second star of **Orion** constellation, **Rigel**, is mentioned by August Derleth as one of the sidereal realms of the **Elder Gods**, including **Betelgeuse**.

6.16 S

6.16.1 Sargas

Sargas is a bright star in **Scorpius** constellation also mentioned as **Sauron** along with the Great Old One **Eihort**.

6.16.2 Shaggai

Shaggai (or *Chag-Hai*) is a planet orbiting a binary system made of twin green suns likely located in the *Andromeda Galaxy*,^[12] homeworld of the alien race known as the *Shan* or *Insects* from Shaggai. Lovecraft first mentioned *Shaggai* twice in *The Hunter of the Dark*, but gave no details, save that it was further out in the cosmos than *Yuggoth*. In this story “Shaggai” is the title of one of the stories supposedly written by its protagonist *Robert Harrison Blake*.

The *Shan*'s planet was destroyed eight centuries ago, possibly by *Ghroth the Harbinger*. The being known only as *The Worm that Gnaws in the Night* also resides there.

6.16.3 Shonhi

Shonhi (also *Stronti*^[13]) is a transgalactic world frequented by the denizens of *Yaddith*. It has previously been visited by the Great Old One *Yig*, and orbits three suns.^[14]

6.16.4 Shumath-Ghun

An unknown sidereal place located “amidst the Black Nebula” and possibly related to *Shub-Niggurath*.

6.16.5 Sigma Octantis

Sigma Octantis (or *Polaris Australis*) is a bright star of *Octans* constellation and current South Pole lodestar of Earth. It is mentioned in Rhys Hughes' “Sigma Octantis” (2014) as part of an eldritch *Zodiac* made up of 15 constellations extending from the South Pole to the North Pole perpendicularly to the *Ecliptic*, namely comprising *Octans*, *Reticulum*, *Horologium*, *Eridanus*, *Taurus*, *Perseus*, *Camelopardalis*, *Ursa Minor*, *Draco*, *Hercules*, *Corona Borealis*, *Scorpius*, *Lupus*, *Triangulum Australe* and *Apus*. Each sky field is said to be the sidereal abode of “ancient gods” (Great Old Ones and/or Outer Gods).

6.16.6 Small Magellanic Cloud

The *Small Magellanic Cloud* is described as the birthplace of the *Dhraion Throl*, dark-skinned furry humanoids who visited the Earth in *Paleozoic*.

6.16.7 Syrgoth

A “monster galaxy” at the end of the Universe (likely a quasar) where the mysterious Outer God *Huitloxopetl* has been imprisoned by *Azathoth*.

6.17 T

6.17.1 Thuban

First star of *Draco* constellation and former northern lodestar of Earth. *Thuban* is mentioned in Todd H. Fischer's “The Revelation of Alexander Dyer” (1997) as the star orbited by a forsaken alien spacecraft built up by cuttlefish-like aliens called the *Rells* (in turn created by a greater race of squid-like horrors, the *Squal'ok-nact*, likely matching with the *Star-spawn of Cthulhu*) who used to worship *Cthulhu* and *Azathoth*.

6.17.2 Thuggon

A planet likely orbiting star *Wezen* where the *Insects* from Shaggai dwelt for a while, initially believing the planet was uninhabited. When their native slaves began disappearing, they soon discovered the terrible truth and left shortly thereafter. *Thuggon* is also the abode of the Great Old One *Y'mo-Thog*.

6.17.3 Thyoph

A huge planet that broke apart to form the *asteroid belt*. According to the *G'harne Fragments*, the event was caused by a “seed of *Azathoth*”.

6.17.4 Tindalos

A place existed on Earth far in the past or a far-flung planet orbiting a *black hole*, mentioned as birthplace or abode of the *Hounds of Tindalos*, and described as a lightless world spotted with corkscrew-shaped towers.

6.17.5 Tond

Invented by *Ramsey Campbell*. A mysterious planet believed to be part of the Solar System, though the predominant view places it in a *binary star* system near *Baalblo* and its companion *Yifne*, namely a dark star and a green sun. The former could be a *black hole*, a *brown dwarf* or even a stellar degenerate making up an *X-ray binary* (i.e. a *neutron star* orbited by a stellar or a *white dwarf* companion) like the system *Hercules X-1*.

The being *Glaaki* is believed to have visited Tond en route to Earth. The same planet is the setting for all Campbell's tales of *Ryre the Swordsman*, gathered in his collection *Far Away and Never* (Necronomicon Press, 1996). Tond is also the locale of both versions of “The Madness from the vaults” (Crypt of Cthulhu #43)

6.17.6 Trifid Nebula

The **Trifid Nebula** is mentioned as the homeworld of the mysterious **Harlequin** character featuring in Walter C. DeBill jr.'s “He Who Comes at the Noontime” (2006).

6.18 U

6.18.1 Urakhu

See **Haddath**.

6.19 V

6.19.1 Vega

The brightest star of **Lyra constellation** mentioned as the sidereal abode of unnamed furry aliens who visited the Earth in **Paleocene Epoch**.

6.19.2 Vhoorl

A planet in the “twenty-third nebula” and the supposed birthplace of **Great Cthulhu**.

6.19.3 Vix'ni-Aldru

A **black hole**, home of the Great Old One *Haiogh-Yai*. It is orbited by a dark planet hosting the monolith city of *Thalu*, made of titanic blocks, and homeworld of the *Voorlak*, lizard or leech-like servants of this mysterious entity.

6.19.4 V'zath

An alien planet orbiting a “purple swollen Sun” (probably a **red giant**) and orbited by at least two orange cratered moons. This world has been visited by **Hyperborean** mages and once was inhabited by the *V'zathians*, a native **centipede**-like race likely wiped out by the similar looking warmonger aliens from **Yekub**.

6.20 W

6.20.1 Wezen

Wezen (*Elwazn* or *L'waz* in R'lyehan) is allegedly the star orbited by planet **Thuggon**.

6.20.2 World of Seven Suns

Possibly a planet near **Fomalhaut** according to some writers. Its inhabitants created seven artificial suns to replace their dying natural sun. Lovecraft said that **Nyarlathep** shall come down to Earth from the World of the Seven Suns, but he makes no connection with Fomalhaut.

Others connect the Seven Suns to the seven stars of the **Pleiades**, the **Hyades**, or possibly **Ursa Major**.^{*}[15]

6.20.3 Wu'unaya

An interstellar world (likely a **rogue planet**) inhabited by a mysterious alien race which interacted with earliest humans in prehistorical times.

6.21 X

6.21.1 Xandra

A putative **Solar System** planet located millennia ago in the **Main Asteroid Belt** and destroyed by “warring forces from Yuggoth and Shaggai”.^{*}[16]

6.21.2 Xecorra

A dark star, homeworld of the *Zorkai*, bat-winged ravenous horrors which serve the Great Old One **Hastur**.

6.21.3 Xentilx

A distant **galaxy** and the dwelling place of the **Great Old One Zathog**.

6.21.4 Xiclotl

The sister planet of Shaggai. The Shan conquered this world and enslaved its native inhabitants, a race of carnivorous monsters. When Shaggai was destroyed, the Shan joined their brethren here and remained for some time.

6.21.5 Xithor

See **Yilla**.

6.21.6 Xoth

[T]he spawn of **Cthulhu** ... came down from remote and ultra-telluric Xoth, the dim green double star that glitters like a daemonic eye in the blackness beyond Abbith.
—Lin Carter, “Out of the Ages”

Xoth (or Zoth) is the green **binary star** where Cthulhu and his ilk once lived before coming to earth. According to the **Xothic legend cycle**, it is where Cthulhu mated with **Idh-yaa** to beget **Ghatanothoa**, **Ythogtha**, and **Zoth-Ommog**.

Xoth is also the native home of **Ycnágnnisssz** and **Zstylzhemghi**, and was the temporary home of the latter's "husband," **Ghisguth**, and their progeny, the infant **Tsathoggua**. Tsathoggua later went to live on Yuggoth. Afterward, he fled to Cykranosh to escape **Cxaxukluth's** cannibalistic eating habits.

Xoth may be the star **Sirius**, since "Xoth" is similar to "Sothis", the **Egyptian** name for the star. However, it is more likely that Xoth coincides with the star "Zoth" in Smith's writings.

6.22 Y

6.22.1 Yaddith

Yaddith* [17] is a distant planet that orbits five suns, and itself orbited by five moons. Yaddith is located thousands of light years from the Sun, near the star **Deneb**. Aeons ago, it was inhabited by the *Nug-Soth*, creatures with traits similar to mammals, reptiles, and insects. The Nug-Soth sought a way to prevent the destruction of their planet's crust by the **Dholes**, but to no avail. Eventually, the Dholes overwhelmed them and destroyed the Nug-Soth's civilization. Survivors of the catastrophe escaped, however, and hid on various planets. Life on Yaddith amongst the *Nug-Soth* and the Dholes that threatened them was first described in detail in *Through the Gates of the Silver Key* as **Randolph Carter** is stranded there for hundreds of years while sharing the body of **Zkauba** the wizard, though Lovecraft did not name the race that inhabited the planet.

Robert M. Price's short story "Saucers from Yaddith" (1984) hints that Nug-Soth scientists have appeared on Earth performing various experiments on humans—some relatively harmless (such as changing a man's **blood type** from B to A), some rather bizarre (two brothers in **medieval Germany** claimed that an "angel" had switched their hands and eyes), and others utterly horrific or disgusting.

6.22.2 Yadoth

A black planet with basalt cities inhabited by a serpent-headed race known as *Blaphnagidae*, which employ electrifying tubular weapons.

6.22.3 Yaksh

Yaksh is the planet **Neptune**, and is inhabited by strange fungous beings. **Hziulquoigmznzhah** dwelt here for a while after fleeing Yuggoth to escape **Cxaxukluth's** cannibalistic urges. **Hziulquoigmznzhah** was evidently worshipped by the Yakshians, but he soon tired of their veneration and moved to Cykranosh.

6.22.4 Yamil Zacra

A distant binary star made up of a bright white Sun and a dark flaming companion called *Yuzh* (likely a **brown dwarf**), both located "midway between **Algol** and **Polaris**" (probably in **Cassiopeia** or **Cepheus** constellation) and regarded by the **Hyperboreans** as the "fountainhead of all evil". The two stars are orbited by *Pnidleethon*, a **circumbinary planet** larger than Earth, with luxuriant tropical biomes extending up to polar regions and inhabited by savage alien life.

6.22.5 Yarnak

A Planet with three moons that orbits **Betelgeuse** in the mysterious *Gray Gulf of Yarnak*. The world may have been the one-time home of the **Great Old One Mnomquah**. The fabled, deserted city of Bel-Yarnak is located here.

6.22.6 Yekub

A planet in a distant **galaxy**. It is inhabited by a race of technologically advanced beings which resemble huge **centipedes**, that are slightly larger than a human. The populace worships an entity known as *Juk-Shabb*, which appears as a glowing, color-shifting orb. Very little is known about this deity other than it is telepathic, and is greatly revered by the denizens of Yekub.

The Yekubians destroyed all intelligent life in the galaxy where they dwelt and sought to extend their influence throughout the universe. As part of their grand scheme, they sent out cube-shaped probes that could effect a **mind-swap** with any intelligent creature who found one. In this way, Yekubian agents could infiltrate the finder's world. One such cube landed on the Earth during the reign of the **Great Race of Yith**. When several of its members were taken over, the Yithians realized the dangers of the cube, and sequestered it under heavy guard. Eventually, however, the cube was lost.

6.22.7 Yilla

A giant **ocean planet** orbiting a blue-green oval star, similar in color and oblateness to **Achernar**, homeworld of the Great Old One *Yorith*. Yilla* [18] is also orbited by

Xithor, an airless moon surrounded by a golden ring, whose hollow mantle is inhabited by a sentient dwarfish race known as the *Lloervs*, able to capture the souls of dreamers.

6.22.8 Yith

The original homeworld of the Great Race of Yith, according to the *Eltdown Shards*. It is described as a “black, aeon-dead orb in far space” (“The Shadow out of Time” , Lovecraft). Its actual location is a mystery. Some scholars place it in the Solar System, just beyond Pluto; others say it is the fourth of the five planets which orbit a dim, dark star named Ognlach.* [19] Yith is said to have a thin atmosphere and seas heated by geothermal energy.* [20]

6.22.9 Yl'gluh

The Black Nebula of Yl'gluh is a dark cloud, or a Bok globule, located “beyond the Third Cluster of Space-Time Continua” and is said to be the extrasolar birthplace of the K'n-yan Race.

6.22.10 Ylidiomph

The Hyperborean name for the planet Jupiter. Nctosa & Nctolhu are imprisoned here.

6.22.11 Ymar

A planet in the same star cluster as Abbith, Xoth, and Zaoth. In Lin Carter's *The Feaster from the Stars: The History of Yzduggor the Eremite*, Ymar is said to orbit the star *Algol* and to be the homeworld of the Great Old One *Zvilpogghua*, an offspring of *Tsathoggua* (See *Algol*).

6.22.12 Yuggoth

Yuggoth (or *Iukkoth*) is the dwarf planet *Pluto*. It is home to the *Mi-Go*, a race of fungi-crustacean of Lovecraft's invention. In Richar A. Lupoff's *Discovery of the Ghooric Zone—March 15, 2337*, it alternately appears as an enormous planet that orbits on the rim of the Solar System, coinciding with the hypothetical brown dwarf *Nemesis* or the putative Planet Nine. It is visited by Edward Taylor in *The Mine on Yuggoth*.

6.23 Z

6.23.1 Zaoth

A planet near Xoth. It is home to metal brains and houses a great library of Yuggothian books. After Yaddith was

destroyed by the *Dholes*, several survivors of the catastrophe fled here.

6.23.2 Zlykarlor

The Doomed Nebula of Zlykarlor (or *Zlykariob* according to transcriptions) is a planetary nebula where the *Temple of the Infra-Red Vapour* is located. There “unhuman priests” (likely the denizens of Yaddith) have imprisoned the worm *Bngghaa-Ythu-Yaddith*, likely matching with the Worm the Gnaws in the Night responsible of Yaddith's bane. Within the same temple, the *Shrine of Nug* is placed.

6.23.3 Z'ylsm

Remote sideral place mentioned as the homeworld of the Great Old One *Quyagen*.

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6.24.1 Notes

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- [2] This place could match with the alien world with three Suns described in H.P. Lovecraft and Duane W. Rimel's “The Tree on the Hill” (1934)
- [3] Kiernan, Caitlín R. (2011) [2002]. “Andromeda Among the Stones” . In Ross E. Lockhart. *The Book of Cthulhu* (1st ed.). Night Shade Books. ISBN 978-1597802321.
- [4] Smith, Don G. (2005). *H.P. Lovecraft in Popular Culture: The Works and Their Adaptations in Film, Television, Comics, Music and Games*. Jefferson, North Carolina: McFarland. p. 16. ISBN 078642091X.
- [5] Lovecraft never used “Glyu-Uho” in his own fiction, but did suggest it to Derleth. (Harms, “Glyu-Uho” , *The Encyclopedia Cthulhiana*, p. 122.)
- [6] Hchab is not mentioned in original short story but in a letter to Clark Ashton Smith.

- [7] Robert W. Chambers, *The Repairer of Reputations*.
- [8] Daniel Harms, *Encyclopaedia Cthulhiana*, p. 57.
- [9] James Ambuehl, *The Star-Seed*.
- [10] Price, “Brian Lumley—Reanimator” . Price writes: “*Kythani* [is] an alien planet mentioned in Lovecraft's portion of 'Through the Gates of the Silver Key' (though only in manuscript —it is misprinted as 'Kythamil' in the printed texts).”
- [11] J.B. Lee, “Forces of Change” (1999).
- [12] Daniel Harms, *Encyclopaedia Cthulhiana*, p. 253.
- [13] Though the name appears as “Stronti” in Lin Carter's fiction, it is spelled “Shonhi” in the original manuscripts for “Through the Gates of the Silver Key” (1934, Lovecraft and E. Hoffman Price). (Harms, “Shonhi” , *The Encyclopedia Cthulhiana*, p. 274.)
- [14] James Ambuehl's “The Snake God of Shonhi” (1998)
- [15] Daniel Harms thinks that the World of the Seven Suns may refer to the Big Dipper because of its association with Tezcatlipoca, Set, and Zeus. (Harms, *The Encyclopedia Cthulhiana*, p. 331.)
- [16] J.B. Lee “Genuine Article” (1998).
- [17] The first mention of Yaddith was in the “Alienation” sonnet of Lovecraft's poem *Fungi from Yuggoth* (1929–30). The planet next appeared in Lovecraft's short story collaboration with E. Hoffman Price “Through the Gates of the Silver Key” (1932–33), though the sub-plot about Yaddith was entirely Lovecraft's idea. In Lovecraft's revision of Hazel Heald's “Out of the Aeons” (1933), Yaddith is suggested by the name of the mountain that is the dwelling place of Ghatanothoa: *Yaddith-Gho*. Finally, in Lovecraft's “The Haunter of the Dark” (1935), the doomed character Robert Blake swears an oath to the planet: “Everything depends on lightning. Yaddith grant it will keep up!”; as does Alonzo Typer in Lovecraft's revision of William Lumley's “The Diary of Alonzo Typer” (1935): “And may the Lords of Yaddith succor me” . (Joshi, “Lovecraft's Other Planets” , *Selected Papers on Lovecraft*, pp. 39–40; all dates are the year written.)
- [18] Not to be confused with James Ambuehl's Great Old One *Y'lla*. See Cthulhu Mythos deities.
- [19] Walter C. DeBill jr., “The Horror From Yith” , in *Black Sutra*, p. 98.
- [20] Harms, “Yith” , *The Encyclopedia Cthulhiana*, p. 344.

6.25.2 Other links

- “The Challenge from Beyond” , a round-robin short story by five mythos authors: C. L. Moore, A. Merritt, H. P. Lovecraft, Robert E. Howard, and Frank Belknap Long

6.25 External links

6.25.1 Wikisource links

- “Fungi from Yuggoth” , a poem by Lovecraft
- “Through the Gates of the Silver Key” , by Lovecraft and Price
- “The Whisperer in Darkness” , by Lovecraft

Chapter 7

Cykranosh

Cykranosh is the fictional name for the planet Saturn in the Cthulhu Mythos. Cykranosh is the creation of Clark Ashton Smith and is part of his Hyperborean cycle. It also the setting for his short story “The Door to Saturn” (1932).

7.1 Cykranosh in the mythos

Unlike its namesake, the gas giant planet Saturn, the Cykranosh of Smith's fiction has a material surface, a breathable atmosphere, and a topography similar to Earth with vast plains, deserts, and mountains. It is replete with forests of giant fungi, lakes of a strange mercurial liquid, and fields of a bluish, semi-mineral, cactus-like (and possibly sentient) flora covered with razor-sharp spines and serrated blades. Cykranosh is also inhabited by intelligent bipeds as well, such as the Bhlemphroims and the Ydheems.

7.2 Gods of Cykranosh

He turned to see what manner of creature had flung the shadow. This being, he perceived, was not easy to classify, with its ludicrously short legs, its exceedingly elongated arms, and its round, sleepy-looking head that was pendulous from a spherical body, as if it were turning a somnambulistic somersault. But after he had studied it a while and had noted its furriness and somnolent expression, he began to see a vague though inverted likeness to the god Zhothaquah. And remembering how Zhothaquah had said the form assumed by himself on Earth was not altogether that which he had worn in Cykranosh, Eibon now wondered if this entity was one of Zhothaquah's relatives.

—Clark Aston Smith, “The Door to Saturn”

Cykranosh was once the home of various Great Old Ones such as Atlach-Nacha and Tsathoggua (Zhothaquah). Tsathoggua's paternal uncle, Hziulquoigmznzhah, still

dwells here. Hziulquoigmznzhah looks much like his nephew except he has a round body and a head that swings beneath his torso.

7.3 Intelligent races of Cykranosh

7.3.1 Bhlemphroims

These beings, though they were bipeds, and were not quite so unheard-of in their anatomic structure as the entity which Eibon had met by the lake, were nevertheless sufficiently unusual; for their head and bodies were apparently combined in one, and their ears, eyes, nostrils, mouths, and certain other organs of doubtful use were all arranged in a somewhat unconventional grouping on their chests and abdomens. They were wholly naked, and were rather dark in color, with no trace of hair on any part of their bodies.

—Clark Aston Smith, “The Door to Saturn”

The Bhlemphroims live in the kingdom of Vhlorrh, and are a benign and somewhat advanced race. They abandoned their religious traditions long ago and now aim toward a more materialistic lifestyle.

The Bhlemphroims have unusual reproductive practices. Though they are of two sexes, they do not reproduce by conventional means. Instead, a single female is chosen to be the Djhenquomh, the singular mother for an entire generation of Bhlemphroims. The Djhenquomh is fed a carefully prepared diet until she grows to elephantine proportions. When she is ready to mate, a committee of Bhlemphroims chooses several males to become her husbands; after performing their requisite duty, the chosen spouses are served to the Djhenquomh as portions of her voluminous meal.

7.3.2 Ydheems

The Ydheems are similar to the Bhlemphroims, but have rudimentary craniums and a far more primitive society.

Unlike the Bhlemphroims, the Ydheems are devoutly pious (though never to the extreme) and worship the Cykranoshian gods, Hziulquoigmnzhah in particular.

7.4 References

- Harms, Daniel (1998). “Cykranosh” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 71. ISBN 1-56882-119-0.
- Smith, Clark Ashton (2002) [1932]. “The Door to Saturn” . In Robert M. Price (ed.). *The Book of Eibon* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-129-8.

Chapter 8

Dunwich (Lovecraft)

Dunwich (*/ˈdʌnwɪtʃ/*^[1]) is a fictional town that appeared in the H. P. Lovecraft short story "The Dunwich Horror" (1929). Dunwich is found in the fictional Miskatonic River Valley of Massachusetts, part of the imaginary region sometimes called Lovecraft Country. The inhabitants are depicted as inbred, uneducated, and very superstitious, while the town itself is described as economically poor with many decrepit and abandoned buildings.

8.1 Origin



Abandoned barn in Athol, Massachusetts

Lovecraft may have named the town after the lost port of Dunwich in Suffolk, England. This town was the subject (though not mentioned by name) of Algernon Charles Swinburne's poem "By the North Sea", which was in an anthology owned by Lovecraft. This Dunwich also appears in Arthur Machen's novella *The Terror* (1917), which Lovecraft is known to have read.

Lovecraft also could have been inspired by other New England towns with names ending in *-wich*, such as Ipswich near Salem, Massachusetts, East and West Greenwich in Rhode Island, and Greenwich, Massachusetts, a rural town that has since been flooded to create the Quabbin Reservoir. Although the English town is pronounced "DUN-ich" (similar to the Rhode Island Greenwiches), Lovecraft never specified how he pre-

ferred his *Dunwich* be pronounced.^[2]

Lovecraft is said to have based Dunwich on Athol, Massachusetts, and other towns in Western Massachusetts.^[3] S. T. Joshi has also seen Dunwich as being influenced by East Haddam, Connecticut, location of the "Devil's Hopyard," the "Moodus Noises," and a witch tradition.^[4]

In what may be a case of coincidence, there is a town in Massachusetts named Whately. Wilbur Whately was the main antagonist in the Dunwich Horror. The Town of Whately is located in rural Massachusetts, near the Connecticut River.

8.2 Description

Lovecraft locates Dunwich in "north central Massachusetts", found by travellers "tak[ing] the wrong fork at the junction of the Aylesbury pike just beyond Dean's Corners." Aylesbury and Dean's Corners are both Lovecraft creations, neither of which appears in any other of his stories, though Aylesbury is mentioned in his poem sequence *Fungi From Yuggoth*^[5] and the Aylesbury Turnpike is mentioned in "The Lurker at the Threshold".

"The Dunwich Horror" describes the region around Dunwich as "a lonely and curious country," broken up with "ravines of problematical depth" and "stretches of marshland that one instinctively dislikes". There is dense natural growth and abundant wildlife such as whippoorwills, fireflies and bullfrogs, though "the planted fields appear singularly few and barren." The "sparsely scattered houses wear a surprisingly uniform aspect of age, squalor, and dilapidation," while the "gnarled, solitary" inhabitants are "silent and furtive".

Lovecraft describes the village of Dunwich itself:

Across a covered bridge one sees a small village huddled between the stream and the vertical slope of Round Mountain, and wonders at the cluster of rotting gambrel roofs bespeaking an earlier architectural period than that of the neighbouring region. It is not reassuring to see, on a closer glance, that most of the houses

are deserted and falling to ruin, and that the broken-steepled church now harbours the one slovenly mercantile establishment of the hamlet. One dreads to trust the tenebrous tunnel of the bridge, yet there is no way to avoid it. Once across, it is hard to prevent the impression of a faint, malign odour about the village street, as of the massed mould and decay of centuries. It is always a relief to get clear of the place, and to follow the narrow road around the base of the hills and across the level country beyond till it rejoins the Aylesbury pike. Afterward one sometimes learns that one has been through Dunwich.

8.3 Connections

After “The Dunwich Horror”, Lovecraft did not mention Dunwich in his prose fiction again, though the town does appear in his poem “The Ancient Track” (1929).

The town was used as a setting by August Derleth in his posthumous “collaborations” with Lovecraft, notably in “The Shuttered Room” (1959).

Many Cthulhu Mythos stories by other writers have also been set in Dunwich, some of which are collected in *The Dunwich Cycle*.

8.4 Other appearances

The town is also the setting of the loose film adaptation of Lovecraft's story, also called *The Dunwich Horror* (1970), starring Dean Stockwell and Sandra Dee.

The horror film *City of the Living Dead* (1980), directed by Lucio Fulci, features a town called Dunwich, named as a tribute to Lovecraft.

Chaosium's *Call of Cthulhu* role-playing game (first published 1981) uses Dunwich as a setting, notably in *H.P. Lovecraft's Dunwich: Return to the Forgotten Village*.

The video game *The Bard's Tale* (1985 or 2004 re-issue?) features a town named Dunwich in which many occult events occur.

“The Sun Dog”, a novella by Stephen King that appears in the 1990 collection *Four Past Midnight*, gives passing mention to “a fellow in Dunwich, Massachusetts, to whom Pop [Merrill] had once sold a so-called spirit trumpet for ninety dollars; the fellow had taken the trumpet to the Dunwich Cemetery and must have heard something exceedingly unpleasant, because he had been raving in a padded cell in Arkham for almost six years now, totally insane.” *^[6]

The *Darkest of the Hillside Thickets*, a group whose works are heavily inspired by Lovecraft's writings, in-

cludes a song referencing the town, “Going Down to Dunwich” (*Cthulhu Strikes Back*, 1995).

The town is also the setting of the 1999 direct-to-video movie *Witchouse*, although the town itself is never seen, as the entire movie takes place in a mansion in Dunwich.

The town of Dunwych, spelled with a “y”, is featured in season 3 of *Seven Days* (2000) as a fishing town in new England, in which the inhabitants are driven insane by a bioweapon dredged up from the bottom of the sea.

Spanish author Alberto López Aroca's short story “Al otro lado de Dunwich” (“The Other Side of Dunwich”) in his collection *Los Espectros Conjurados* (2004) is a prequel to “The Dunwich Horror” and August Derleth's “The Lurker at the Threshold”.

The town and the events of “The Dunwich Horror” feature in an expansion for the Lovecraftian boardgame, *Arkham Horror* (2005).

In Charles Stross' novel *The Jennifer Morgue* (2006), a British spy (implied to be antithetical to the James Bond archetype of a spy) mentions that Dunwich is a “treaty zone” between human and alien forces.

Doom metal band Electric Wizard included a song called “Dunwich” on its album *Witchcult Today* (2007).

The video game *Fallout 3* (2008) features the Dunwich Building, the headquarters for a pre-war drill company. The drill site under the building has become the site of an occult ritual meant to raise a dead god.

Fallout 4 (2015) expands upon this story with another location, Dunwich Borers. The location is a large dig site that takes the Sole Survivor deep underground, where they experience hallucinations of past practices held at the bottom of the site. A large pool used for human sacrifices can be found, at the bottom of which is a sacrificial blade, Kremvh's Tooth.

In the H. P. Lovecraft Historical Society's audio drama adaptation, *Dark Adventure Radio Theatre: The Dunwich Horror* (2008), a map of Dunwich (supposedly taken from the Miskatonic University archives by Henry Armitage's secretary, Edith) is included among the CD's supplemental materials.

Part of the action of the *Fringe* episode 10 (*Grey Matters*), season 2 (2009), occurs in the Dunwich Mental Hospital.

A Swedish death metal band Revolting has a song called “Hell in Dunwich” (*In Grisly Rapture*, 2011).

The Secret World (MMORPG) (2012) features areas called Dunwich and Lovecraft Street.

In the video game *Bloodborne*, the player goes through an area called The Dunwich lane. The game make references to Lovecraft works in many ways.

It is featured as the main location for the *Arkham Horror: The Card Game* *^[7] as an expansion. The first cycle and a deluxe expansion are under the name “The Dunwich

Legacy”

8.5 See also

Other fictional settings from the stories of H. P. Lovecraft:

- Arkham, Massachusetts
- Innsmouth, Massachusetts
- Kingsport, Massachusetts

8.6 Notes

- [1] “H P Lovecraft, Dunwich Horror, Audiobook”
- [2] Joshi, *The Annotated H. P. Lovecraft*, note #14, p. 108.
- [3] Liukkonen, Petri. “H(oward) P(hillip) Lovecraft”. *Books and Writers* (kirjasto.sci.fi). Finland: Kuusankoski Public Library. Archived from the original on 10 February 2015.
- [4] Lovecraft, Howard P. (1984) [1928]. “The Dunwich Horror”. In S. T. Joshi (ed.). *The Dunwich Horror and Others* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
- [5] Joshi, *Index to the Fiction & Poetry of H. P. Lovecraft*, pp. 11, 17
- [6] King, Stephen (September 1991) [First published 1990]. *Four Past Midnight* (MMP). New York City, NY: Signet/Penguin. p. 657. ISBN 0-451-17038-5.
- [7] <https://www.fantasyflightgames.com/en/products/arkham-horror-the-card-game/>

8.7 References

- Lovecraft, Howard P. (1984) [1929]. “The Dunwich Horror”. In S. T. Joshi (ed.). *The Dunwich Horror and Others* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
- Lovecraft, Howard P. (August 1997). “The Dunwich Horror”. In S. T. Joshi (ed.). *The Annotated H. P. Lovecraft*. New York, NY: Dell. ISBN 0-440-50660-3.

8.8 External links

- “The Dunwich Horror,” by H. P. Lovecraft. The original story featuring the first appearance of Dunwich.

Chapter 9

Dylath-Leen

This article is about H. P. Lovecraft's fictional city. For the death metal band, see [Dylath-Leen \(band\)](#).

Dylath-Leen is a fictional city in H. P. Lovecraft's *Dream Cycle* and appears in *The Dream-Quest of Unknown Kadath* (1926) and Brian Lumley's short story *Dylath-Leen*.^{*} [1]

It is built mostly of **basalt**, and its streets are both dark and uninviting. It is one of the most mysterious cities in Lovecraft's **Dreamlands**. The citizens buy **rubies** from strange, **turbaned** men in sinister black **galleys** (whose **rowers** are never seen), though the famous dreamer **Randolph Carter** has advised against this practice. In the Lumley story this plot-line is continued, with a new dreamer discovering that the **moon-beasts** have finally taken over the city, despite Carter's warnings.

9.1 References

- [1] “Haggopian And Other Stories (A Cthulhu Mythos Collection) by Brian Lumley” . SF Crowsnest. Retrieved 2010-08-11.

Chapter 10

The Enchanted Wood (H. P. Lovecraft)

The **Enchanted Woods** is a fictional place in H. P. Lovecraft's **Dream Cycle**, in the **The Dream-Quest of Unknown Kadath** novella. Its main inhabitants are the zoogs. Located in the **Dreamlands**, it contains a unique, haunted tree whose seed originally came from the moon.* [1] This tree's sap can be **fermented** to create a potent drink. A stone trapdoor in these woods leads to the top of the **Tower of Koth** and from there into the kingdom of the **Gugs** in the **Underworld**. However, because of a curse of the **Great Ones**, no Gug may exit through this portal.

10.1 References

[1] Joshi, Schultz, S.T & D.E (2004). *A HP Lovecraft Encyclopedia*. Greenwood Press. ISBN 097487891X.

10.2 External links

“The Dream-Quest of Unknown Kadath” ” .

Chapter 11

Hyperborean cycle

This article is about the series of short stories. For the Ballantine Books collection of stories, see [Hyperborea](#) (collection).

The **Hyperborean cycle** is a series of [short stories](#) by [Clark Ashton Smith](#) that take place in the fictional pre-historic setting of [Hyperborea](#). Smith's cycle takes cues from his friends, [H. P. Lovecraft](#) and [Robert E. Howard](#) and their works. Lovecraft wrote to Smith in a letter dated 3 December 1929: “I must not delay in expressing my well-nigh delirious delight at *The Tale of Satampra Zeiros* [Smith's short story]... [W]hat an atmosphere! I can see & feel & smell the jungle around immemorial [Commoriom](#), which I am sure must lie buried today in glacial ice near [Olathoe](#), in the Land of [Lomar](#)!”.^[1] Soon afterward, Lovecraft included Smith's [Tsathoggua](#) (which originally appeared in “The Tale of Satampra Zeiros”) in the story “[The Mound](#)”, ghostwritten for [Zelia Reed](#) ([Zelia Bishop](#)) in December 1929. Lovecraft also mentioned [Tsathoggua](#) in “The Whisperer in Darkness”, which he began on February 24, 1930.^[2] Because Smith in turn borrowed numerous Lovecraftian elements, the cycle itself may be regarded as a branch of the [Cthulhu Mythos](#). In a letter to [August Derleth](#) dated 26 July 1944, Smith wrote: “In common with other weird tales writers, I have ... made a few passing references (often under slightly altered names, such as [Iog-Sotot](#) for [Yog-Sothoth](#) and [Kthulhut](#) for [Cthulhu](#)) to some of the Lovecraftian deities. My Hyperborean tales, it seems to me, with their primordial, prehuman and sometimes premundane background and figures, are the closest to the [Cthulhu Mythos](#), but most of them are written in a vein of grotesque humor that differentiates them vastly. However, such a tale as “The Coming of the White Worm” might be regarded as a direct contribution to the [Mythos](#).”^[3]

The Hyperborean cycle mixes [cosmic horror](#) with an [Iron Age](#) setting. Adding to the peril is the rapidly approaching [ice age](#), which threatens to wipe out all life on the Hyperborean continent. A host of other deities play important roles in the cycle; foremost is the toad-god [Tsathoggua](#), who dwells in Mount Voormithadreth.

11.1 Hyperborea

Hyperborea is a legendary continent in the [Arctic](#). Before it was overwhelmed by the advancing [ice sheets](#) of the [Pleistocene](#) age, Hyperborea was a warm and fertile paradise, with lush jungles inhabited by the last remnants of the [dinosaurs](#). A race of [yeti-like bipeds](#), known as the Voormi, once populated Hyperborea, but were wiped out by the pre-human settlers who migrated here from the south. These pre-humans built the first capital of Hyperborea, at Commoriom. Later they moved to Uzuldaroum, when prophesies foretold of Commoriom's doom.

11.2 Gods

11.2.1 Tsathoggua

Main article: [Tsathoggua](#)

The early settlers of Hyperborea at first worshipped the toad-god [Tsathoggua](#), the patron deity of the Voormi. Later, they turned to more conventional deities—primarily, [Yhoundeh](#), the elk-goddess.

11.2.2 Yhoundeh

In Smith's “The Door to Saturn”, [Yhoundeh](#) the elk-goddess is the name of the deity worshipped in the waning days of Hyperborea. [Yhoundeh's](#) priests also banned [Tsathoggua's](#) cult, and her inquisitors punished any heretics. As the Hyperborean civilization drew to a close, [Yhoundeh's](#) priests fell out of favor and the people returned to the worship of [Tsathoggua](#).

According to the [Parchments of Pnom](#), [Yhoundeh](#) is the wife of [Nyarlathotep](#), avatar of the Outer Gods.^[4]

11.3 Cities

11.3.1 Commoriom

Commoriom was the first seat of power in Hyperborea, established by the pre-Human migrants from the south. In its heyday, Commoriom was a grand city, built of **marble** and **granite** and marked by a skyline of altitudinous spires.

Legend has it that the populace fled Commoriom when the White Sybil of Polarion foretold of its destruction. However, Athammaus, **headsman** of Commoriom, disputes this claim and attributes the abandonment to the increasingly loathsome depredations of the horrid outlaw **Knygathin Zhaum**.

11.3.2 Uzoldaroum

According to Smith's "**The Tale of Satampra Zeiros**", Uzoldaroum became the capital of Hyperborea after the populace left Commoriom. The city lies a day's journey from the former capital. It was the last population center in Hyperborea before glaciers overwhelmed the continent.

In H. P. Lovecraft's *At the Mountains of Madness*, the city of the **Elder Things** is called "a Palaeogaeian megalopolis compared with which the fabled...Commoriom and Uzoldaroum...are recent things of today--not even of yesterday" .*[5]

11.4 Geographical locations

11.4.1 Eiglophian mountains

The Eiglophian mountains, mentioned in Smith's "The Seven Geases", are a terrifying range of ebon peaks, said to be "glassy-walled", and are believed to be honey-combed with hidden tunnels. The Eiglophian mountains cross the middle of the Hyperborean continent, with one range stretching to the south and another to the east.

11.4.2 Mount Voormithadreth

Mount Voormithadreth is a four-coned extinct volcano and is the tallest peak in the Eiglophian mountains. It is the dwelling place of various horrors, including the toad-god Tsathoggua and the spider-god **Atlach-Nacha** (his colossal web is here, too).

It has been suggested that the name "Voormithadreth" is a pun, a lisped homonym for "voormi's address" .

Y'quaa

The gray-litten cavern of **Y'quaa** is the dwelling place of **Abhoth**, the Source of Uncleanliness. It is indirectly connected with the Cavern of Archetypes. **Atlach-Nacha**



Map from the 1971 collection **Hyperborea**.

originated here. Y'quaa might be the true home of the enigmatic **Ubbo-Sathla**.

Cavern of Archetypes

The Cavern of the Archetypes is a vast cavern inhabited by the spectral archetypes of all life on this earth. **Nug** and **Yeb** reside here.

11.5 Notable denizens

11.5.1 Voormis

Main article: **Voormis**

The **Voormis** are the three-toed, umber-colored, fur-covered humanoids*[6] that once had a thriving civilization in **Hyperborea**. They dwelled underground and worshiped the god **Tsathoggua**.*[7] After most were wiped out by other **pre-human** settlers, the most savage of the

Voormis became restricted to caves in the upper slopes of the Eiglophian mountains.* [8] Before Hyperborea's fall, the remaining Voormis were hunted for sport.

11.5.2 Gnophkeh

Main article: [Gnophkeh](#)

The [Gnophkehs](#) are Humanoid [cannibals](#) who were once residents of Hyperborea before being driven to [Lomar](#) by the [Voormis](#). They were driven into exile into the frigid wastes of Polarion where they were later invaded by the people from [Zobna](#). They are described as being covered in coarse, matted hair with large protruding ears and proboscidean noses. They worshiped the [Great Old One Rhan-Tegoth](#) and [Ithaqua](#).* [7]

11.5.3 Citizens

Athammaus

Athammaus, who appears in Smith's "The Testament of Athammaus", was the [headsmen](#), or executioner, of Commorion before its downfall. He was also one of the last to leave the city when the population fled to Uzuldaroum. Afterwards, he recorded a chilling testament of Commorion's final days.

Athammaus was descended from a long line of headsmen. A consummate professional, Athammaus always took great pride in his skill and never shirked his official duty. His career suffered in Commorion when he faced the task of executing the outlaw [Knygathin Zhaum](#), but he later resumed it in Uzuldaroum where he served 11 lusters.

Eibon

Eibon, a character in Smith's "The Door to Saturn", was a sorcerer and priest of [Zhothaqquah](#) ([Tsathoggua](#)). He is renowned as the writer of the *Book of Eibon*, a tome that, among other things, chronicles Eibon's life, and includes his magical formulae and rites of [Zhothaqquah](#) (It is introduced in Smith's tale "Ubbo-Sathla"). Eibon lived in a five-story, five-sided tower made of black [gneiss](#) that stood beside the sea on Mhu Thulan. Eibon disappeared shortly after Yhoundeh's premier inquisitor, Morghi, came to his black tower with a writ for his arrest.

When the inquisition came knocking, Eibon fled to Cykranosh (the planet Saturn) through a magic panel given to him by [Zhothaqquah](#). Eibon was never again seen on Earth after that. (When Morghi vanished close on the heels of Eibon, many believed that he was in league with the sorcerer all along and so is largely responsible for the decline in the worship of Yhoundeh.)

Satampra Zeiros

Satampra Zeiros, who appears in Smith's "The Tale of Satampra Zeiros" and its prequel, "The Theft of the Thirty-Nine Girdles", was the master thief of Uzuldaroum. His exploits are legendary. He lost his right hand during a failed venture to loot the deserted city of Commorion (though his companion Tirouv Ompallios suffered a worse fate).

The White Sybil of Polarion

A strange woman, reportedly coming from the realms of Ice creeping upon Hyperborea. She is presented in both "The Tale of Satampra Zeiros" and "The White Sybil." In the former she is portrayed prophesizing the doom of Commorion; in the latter, a character besotted with her pursues her into the ice realm, where he is in the end so blinded by her vision that when found by a common girl he takes his rescuer for the Sybil, weds her, and lives out his days in a joyous illusion, bearing the mark of the Sybil's kiss on his face.

11.6 See also

- [Hyperborea in Greek mythology](#)
- [Robert E. Howard's Hyborian Age](#)
- [Clark Ashton Smith bibliography](#)
- [Averoigne](#)
- [Poseidonis](#)
- [Zothique](#)

11.7 References

11.7.1 Primary sources

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The following short stories are considered part of Smith's *Hyperborean cycle*:

- "The Tale of Satampra Zeiros" (1931)
- "The Testament of Athammaus" (1932)
- "The Weird of Avoosl Wuthoqquan" (1932)
- "The Door to Saturn" (1932)
- "The House of Haon-Dor" (1933) [story fragment]
- "The Ice-Demon" (1933)

- "Ubbo-Sathla" (1933)
- "The Seven Geases" (1934)
- "The White Sybil" (1935)
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11.7.3 Notes

- [1] Cf. *Selected Letters III*, pp. 87–8, Sauk City, WI: Arkham House, 1998. ISBN 0-87054-032-7.
- [2] Schultz, "Notes Toward a History of the Cthulhu Mythos", pp. 16–17, note #6.
- [3] Schultz, "Notes Toward a History of the Cthulhu Mythos", p. 29, note #46.

- [4] Clark Ashton Smith letter to Robert H. Barlow, dated September 19, 1934 (Will Murray, "The Book of Hyperborea Introduction").

- [5] H. P. Lovecraft, *At the Mountains of Madness*.

- [6] "A Hyperborean Glossary by Laurence J. Cornford"

- [7] Carter, Lin; Clark Ashton Smith (1976). *The Year's Best Fantasy Stories 2*. United States: DAW Books. ISBN 978-4-511-24812-0.

- [8] "Cthulhu Mythos Timeline by James "JEB" Bowman"

11.8 External links

- "Introduction to *The Book Of Hyperborea*" by Clark Ashton Smith, edited by Will Murray, and published by Necronomicon Press.
- Glossary of Hyperborean terms
- Map of Hyperborea by Tim Kirk

Chapter 12

Innsmouth

This article is about the fictional town. For the 2015 short film, see *Innsmouth* (film).

Innsmouth, Massachusetts (/ˈɪnzməθ/) is a fictional



Innsmouth at sunset as depicted in the Second Life virtual world.

town created by American author H. P. Lovecraft as a setting for one of his horror stories, and referenced subsequently in some of his other works and by other authors who wrote stories taking place in the world Lovecraft created with his stories.

Lovecraft first used the name “Innsmouth” in his 1920 short story “*Celephais*”^[1] (1920), where it refers to a fictional village in England. Lovecraft's more famous Innsmouth, however, is found in his story “*The Shadow Over Innsmouth*” (1936), set in Massachusetts. This latter Innsmouth was first identified in two of his cycle of sonnets *Fungi from Yuggoth*. Lovecraft called Innsmouth “a considerably twisted version of Newburyport”, Massachusetts.^[2]

12.1 Location

Lovecraft placed Innsmouth on the coast of Essex County, Massachusetts, south of Plum Island and north

of Cape Ann. The town of Ipswich, Massachusetts is said to be a near neighbor, where many Innsmouth residents do their shopping; Rowley, Massachusetts, another neighboring town, is said to be to the northwest. This would place Innsmouth in the vicinity of Essex Bay.

12.2 Description

The town of Innsmouth is described as being in a horrendous state of decay, with many of the buildings rotting, and on the point of collapse. In “*The Shadow Over Innsmouth*,” the protagonist describes his first sight of the place:

It was a town of wide extent and dense construction, yet one with a portentous dearth of visible life. From the tangle of chimney-pots scarcely a wisp of smoke came, and the three tall steeples loomed stark and unpainted against the seaward horizon. One of them was crumbling down at the top, and in that and another there were only black gaping holes where clock-dials should have been. The vast huddle of sagging gambrel roofs and peaked gables conveyed with offensive clearness the idea of wormy decay, and as we approached along the now descending road I could see that many roofs had wholly caved in. There were some large square Georgian houses, too, with hipped roofs, cupolas, and railed “widow's walks”. These were mostly well back from the water, and one or two seemed to be in moderately sound condition....

The decay was worst close to the waterfront, though in its very midst I could spy the white belfry of a fairly well-preserved brick structure which looked like a small factory. The harbour, long clogged with sand, was enclosed by an ancient stone breakwater....

Here and there the ruins of wharves jugged out from the shore to end in indeterminate rottenness, those farthest south seeming the most decayed. And far out to sea, despite a high tide, I glimpsed a long, black line scarcely rising above the water yet carrying a suggestion of odd latent malignancy. This, I knew, must be Devil Reef.

12.3 History

Lovecraft writes that Innsmouth was “founded in 1643, noted for shipbuilding before the **Revolution**, a seat of great marine prosperity in the early nineteenth century, and later a minor factory center.” The loss of sailors, due to shipwrecks, and the **War of 1812** caused the town's profitable trade with the **South Seas** to falter; by 1828, the only fleet still running that route was that of Captain **Obed Marsh**, the head of one of the town's leading families.

In 1840, Marsh started a cult in Innsmouth known as the *Esoteric Order of Dagon*, basing it on a religion practiced by certain **Polynesian** islanders, which he had met during his travels. Shortly thereafter, the town's fishing industry experienced a great upsurge.

Records indicate that in 1846, a mysterious plague struck the town, causing mass depopulation. In reality, the deaths were caused by the **Deep Ones** themselves. Obed Marsh had entered into a contract with the aforementioned creatures, offering them sacrifices in exchange for plentiful gold and fish. When Obed and his followers were arrested, the sacrificial rites ceased and the **Deep Ones** retaliated. The cult activity subsequently resumed, and the interbreeding policy greatly increased, resulting in numerous deformities. Consequently, Innsmouth was shunned for many years, until 1927 when it came under investigation by Federal authorities for alleged **bootlegging**.

The following year, and apparently due to the results of their research, these authorities decided to detonate explosives in Devil Reef, near Innsmouth, and to arrest most of the locals. The Innsmouthians were not taken to a common jail, but instead they disappeared mysteriously (or the government caused them to “disappear”).

12.4 Esoteric Order of Dagon

The **Esoteric Order of Dagon** was the primary religion in Innsmouth after Marsh returned from the South Seas with the dark religion circa 1838. It quickly took root due to its promises of expensive gold artifacts and fish, which were desired by the primarily-fishing town.

The central beings worshipped by the Order were the **Father Dagon** and **Mother Hydra**, and, to a lesser extent, **Cthulhu**. Dagon and Hydra were seen largely as intermediaries between the various gods, rather than as gods themselves. Even so, the cultists sacrificed various locals to the **Deep Ones** at specific times in exchange for a limitless supply of gold and fish.

The Esoteric Order of Dagon (which masqueraded as the local **Masonic** movement) had three oaths which members had to take. The first was an oath of secrecy, the second, an oath of loyalty, and the third, an oath to marry a **Deep One** and bear or sire its child. Due to the latter

oath, interbreeding became the norm in Innsmouth, resulting in widespread deformities and many half-breeds.

The Esoteric Order of Dagon was seemingly destroyed when one of Obed Marsh's “lost descendants” sent the **U.S. Treasury Department** to seize the town. As a result, the town was more or less destroyed, and the Order was thought disbanded.

12.5 Other appearances

All subsequent references to or usages of Innsmouth and its fictional surroundings appear to be found in **postmodern** popular culture:

12.5.1 Games

- The Esoteric Order is also featured in many *Call of Cthulhu* role-playing game supplements.
- The video game *Call of Cthulhu: Dark Corners of the Earth* is set in Innsmouth.
- In the game *Don't Starve*, A humanoid species called “Merms” are a reference to the **Deep Ones**.
- There is an expansion for the **Arkham Horror** board game from **Fantasy Flight Games** called *Innsmouth Horror*.
- The board game *Mansions of Madness 2nd Edition* features 2 scenarios set in Innsmouth called *Escape from Innsmouth* and *Rising Tide*.
- A board game *Innsmouth Escape* from Twilight Creations is a 2-5 player game where one player is a human trying to rescue his friends and escape Innsmouth. All other players control **Deep Ones**, or even a **shoggoth**, in an effort to kill the human.
- *Innsmouth Mansion* (インスマウスの館 *Insumausu no Yakata*) is a Japanese Virtual Boy game based on a Japanese low budget movie which in turn is based on “The Shadow Over Innsmouth”.
- The first-person shooter game *TimeSplitters* features a level set in a fishing village inhabited by mutants and hybrids, which is very similar to Innsmouth.
- The role-playing video game *The Elder Scrolls IV: Oblivion* features a quest called “A Shadow over Hackdirt”, where the player travels to a run down town called Hackdirt (with many similarities to Innsmouth) to save a young Argonian courier girl from being sacrificed to “The **Deep Ones**”, ancient Lovecraftian-esque god/monsters worshipped by the townsfolk.
- The fighting game *Skullgirls* features a stage named “Little Innsmouth”, populated by fish-people called **Dagonians**.

- The card game “Smash Up” has an expansion pack deck focused on Innsmouth.
- The online video game “*The Secret World*” features a town called Kingsmouth in which many supernatural events occur. Additionally, the Innsmouth Academy is a part of the Solomon Island zone in which Kingsmouth may be found. The Secret World borrows heavily from Lovecraftian mythos as well as many other continuities.
- The mod “Masterwork”, for the video game “*Dwarf Fortress*”, contains the possibility of your dwarves converting to The Cult of the Carp God while also mentioning “inbreeding and vile sorcery” that transform dwarves into “amphibious monsters”. It further references “The Shadow Over Innsmouth” by stating that “according to legend these ugly beasts were first seen in the fortress of Innsmouth long ago”.

12.5.2 Music

- The Lovecraftian musical *A Shoggoth on the Roof* features Obed Marsh as a main character, along with the head cultist of a chapter of the Esoteric Order of Dagon.
- The Metallica song “Thing That Should Not Be” was based on “The Shadow Over Innsmouth”.
- Composer Roy David Magnuson wrote a piece entitled, “Innsmoth, Massachusetts – 1927” (2003). In Magnuson’s own words, this is “pulpy horror music” which depicts a night in Lovecraft’s “The Shadow Over Innsmouth.” The piece has been recorded by the Illinois State University Wind Symphony conducted by Daniel A. Belongia (Naxos Records 8.573334).
- Guitarist Christian Muenzner composed and performed an instrumental inspired by the short story titled “Shadow Over Innsmouth” for his second solo album “Beyond the Wall of Sleep.”

12.5.3 Fiction (including graphic novels)

- Innsmouth appears in two comics of the *Teenage Mutant Ninja Turtles* franchise, namely in the *Mirage* comic “Men of Shadow” (*TMNT* Vol.1 #29) and the *Archie* comic “In the Dark” (*TMNT Adventures* #27). In the latter version, it is a modern industrial city which is haunted by the Uncanny Trio, a group of evil animals mutated by locally disposed toxic waste.
- The graphic novel *The Five Fists of Science* features an “Innsmouth Tower” being built in turn of the century New York City. While seemingly benign,

the skyscraper's true purpose is to summon a demon known as *Leviathan*.

- The writer Neil Gaiman has written several short stories set in the town.
- Innsmouth appeared in S.M. Stirling's novel *The Sunrise Lands* as a destination for Ingolf Vogeler's troop on their way to Nantuckett. Like many regions East of the Mississippi set in the *Change World*, the only inhabitants were barely human cannibals.
- *Shadows over Innsmouth* (1994, published by Fedogan & Bremer) is an anthology of stories mostly set in Innsmouth (one story is set in Temphill, England instead).
- The 2007 short story *Jihad Over Innsmouth* by Edward Morris details a covert operation involving a prominent resident of Innsmouth.
- Several short stories in Anders Fager's “Interspecies Liaisons” features an Innsmouth-like colony of Dagon worshippers in the Stockholm Archipelago.
- In a 2013 short story featured in *Silver Leaves* magazine, issue #5, entitled “The Last Letter of Peter Morgan” by James M. Spahn, John Glover (general) is said to have acquired the boats used to cross the Delaware River during the *Battle of Trenton* from Innsmouth.
- In the 2016 novel *Skyships Over Innsmouth*, written by Susan Laine, the story takes place in Innsmouth, described as a mysterious fishing town that shows on no maps. The setting in the book is a dystopian world decimated by a cataclysm that robbed people of their memories. The main characters hope to find answers at Innsmouth.

12.5.4 Film

- The 2001 horror film *Dagon* is a modern-day retelling of “The Shadow Over Innsmouth” and is set in a Galician village called Imboca.

12.5.5 Television

- In an episode of *Digimon Adventure 02*, the character Yagami Hikari (Kari Kamiya) travels to a town called Innsmouth in another world known as the Dark Ocean. A sign in the town displays the town name “Insumausu” in the show's fictional digital code, which transliterates to the Japanese kana for “Innsmouth.”

12.6 Manuxet River

The Manuxet River is a fictional river that runs through Massachusetts and empties into the sea at the town of Innsmouth. Although there is a Manuxet River in Worcester, Massachusetts, Will Murray believes that Lovecraft based his fictional Manuxet on the Merrimack River and probably invented the name from root words of an Algonquian language.

To support his claim, Murray gives two reasons. First, even though Newburyport was the inspiration for Innsmouth, it is clearly a separate location since Lovecraft himself placed the real-life Newburyport to the north of Innsmouth in “The Shadow Over Innsmouth”. Based on his research, Murray thinks that Lovecraft actually based Innsmouth on Gloucester, Massachusetts,*[3] which is located on Cape Ann on the coast. Secondly, Lovecraft is known to have come up with the name for his fictional Miskatonic River by combining Algonquian root words.*[4] Murray believes that Lovecraft used a similar method to come up with *Manuxet*. In Algonquian, *man* means “island” and *uxet* translates to “at the large part of the river”; thus, when combined *Manuxet* means “Island at the large part of the river”. Murray contends that this meaning is well suited to Innsmouth's placement at the mouth of the Manuxet. And Cape Ann itself (the alleged site of Innsmouth) is connected to the mainland by only a thin strip of land and might be thought of as an island.*[5]

As stated earlier, the town was taken by the U.S. Treasury Department. During the assault, the Manuxet allowed the personnel to cross during February and take the town when it froze over.

12.7 See also

- Call of Cthulhu: Dark Corners of the Earth
- Arkham
- Dunwich
- Kingsport
- Lovecraft Country
- Silent Hill - similar town

12.8 References

12.8.1 Notes

- [1] S. T. Joshi's notes on “The Shadow Over Innsmouth”, *The Call of Cthulhu and Other Weird Stories*, p. 411.
- [2] Lovecraft, *Selected Letters V*, p. 86.

- [3] In 1987, Will Murray took a field trip to Newburyport and Gloucester to research locales from Lovecraft's “The Shadow Over Innsmouth”. In Newburyport there is a State Street (the street where the narrator of the story boards a bus to Innsmouth) and was a State Street YMCA (where the protagonist roomed and where Lovecraft himself may have stayed during his visit to the town). When he visited Gloucester, Murray found a Gilman House —more formally, the Sargeant-Murray-Gilman-Hough House — a hotel in the story but in real life a Georgian-era mansion turned into a public museum. He also found other landmarks mentioned in the story, including streets named Adams Church, Babson, Main, and Fish, and a building adorned with large, white wooden pillars on its front and side —the Legion Memorial Building —that looks remarkably like the story's Masonic Lodge (the meeting place for the Esoteric Order of Dagon). The Legion Building, built in 1844–45, served as the Gloucester Town Hall until 1867 when it became the Forbes School. Saving it from demolition, the American Legion took over the building in 1919 and, a year later, added a columned portico to the Middle Street side to match the Washington Street frontage. It has never been a Masonic Lodge, however. (Murray, “I Found Innsmouth!”, *Crypt of Cthulhu* #57.)

- [4] Lovecraft, *Selected Letters III*, p. 432.

- [5] Murray, “Roots of the Manuxet”, *Crypt of Cthulhu* #75.

12.8.2 Books

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12.8.3 Journals

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Mount Olive, NC: Cryptic Publications.

- Murray, Will (Michaelmas 1990). “Roots of the Manuxet” . *Crypt of Cthulhu*. **9** (8): 34. Check date values in: `ldate= (help)` Robert M. Price (ed.), Upper Montclair, NJ: Cryptic Publications.

12.9 External links

- The Shadow Over Innsmouth, from

Chapter 13

Jerusalem's Lot, Maine

Jerusalem's Lot, Maine (often shortened to '**Salem's Lot** or just **the Lot**) is a fictional town and a part of writer Stephen King's fictional **Maine topography**. 'Salem's Lot has served as the setting for a number of his novels, novellas, and short stories. 'Salem's Lot first appeared in King's 1975 novel '*Salem's Lot*, and has reappeared as late as his 2013 novel *Doctor Sleep* (see list below). The town is described as being located in **Cumberland County**, between (or including parts of) the towns of **Falmouth**, **Windham**, and **Cumberland**, near the southern part of the state about ten miles north of **Portland**.^[1] A map on King's official website, though, places 'Salem's Lot considerably further north, approximately in **Northwest Piscataquis**.^[2]

King, a native of **Bangor, Maine**, created a trinity of fictional Maine towns – Jerusalem's Lot, **Castle Rock** and **Derry** – as central settings in more than one work. King has stated that writer **H. P. Lovecraft** was responsible for King's own fascination with horror and the macabre, and was the single largest figure to influence his writing.^[3]^[4]^[5]

13.1 Origin and Inspiration

In *Danse Macabre*, King's non-fiction, semi-autobiographical review of horror in all media forms, King confesses that 'Salem's Lot was largely derived from the town of **Durham, Maine**; specifically the area in which he resided as a youth known locally as "Methodist Corners." The Marsten House of Salem's Lot was based upon a vacant house of the same name in Methodist Corners; he and his friends had explored the real Marsten House as children.^[6]

13.2 Works set in Jerusalem's Lot

- novel '*Salem's Lot*
- prequel short story "Jerusalem's Lot"
- sequel short story "One for the Road"

13.3 Works referring to Jerusalem's Lot

- *The Shining*
- *The Dead Zone*
- *The Body*
- *Pet Sematary*
- *Dolores Claiborne*
- *Dreamcatcher*
- *Doctor Sleep*
- *Revival*

the last three books of *The Dark Tower* series:

- *Wolves of the Calla*
- *Song of Susannah*
- *The Dark Tower*

13.4 Fictional history and myth

The town that would become Jerusalem's Lot was founded in 1710 by a preacher named James Boon, the leader of a cult of **schismatic Puritans**. The cult became notorious in the region for its open embrace of **witchcraft** and for its amoral sexual practices, including **inbreeding**.^[7] Jerusalem's Lot became an **incorporated town** in 1765, but was abandoned in 1789 after Boon and his followers mysteriously vanished. The mass disappearance occurred not long after Philip Boone, a wealthy individual and unknowing descendant of James Boon, obtained an occultic book known as *De Vermis Mysteriis*; Philip Boone disappeared along with the rest of the village.

When Jerusalem's Lot was incorporated in 1765, Maine was still part of the **Massachusetts Bay Colony**. The town

got its name from a myth about one of the earliest residents, Charles Belknap Tanner, who raised pigs; one of these pigs was named Jerusalem. One day, Jerusalem escaped from her confines into a nearby forest, and became aggressive and wild. Tanner began warning young children who trespassed on his property to “Keep 'ee out o' Jerusalem's wood lot,” lest the pig devour them. Eventually, the phrase “Jerusalem's Lot” was adopted as the town name.* [8]

At an unknown date sometime after Boone and McCann's exploration, people began inhabiting the town again. The town had a representative named Elias Jointner in the House of Representatives by 1896.* [8] As chronicled in the novel *'Salem's Lot*, Jerusalem's Lot has been identified as a residence for great and mysterious evil, particularly vampires.

- [3] Wohleber, Curt (December 1995). “The Man Who Can Scare Stephen King” . *American Heritage*. **46** (8). Retrieved September 10, 2013.
- [4] *The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre*, Del Rey Books, 1982, front cover.
- [5] King, Stephen (February 1987). *Danse Macabre*. Berkley. p. 63. ISBN 978-0-425-10433-0. Retrieved September 17, 2013.
- [6] <http://www.librosgratisweb.com/pdf/king-stephen/danse-macabre.pdf> Pg. 159
- [7] Stephen King, *Night Shift*, “Jerusalem's Lot”
- [8] Stephen King, *Salem's Lot*, part 1 chapter 2.

13.5 Use by third parties

Following the success of the 1979 television mini-series *Salem's Lot*, adapted from King's novel, a 1987 mini-series sequel, *A Return to Salem's Lot*, was produced.

King's original novel was also adapted for the 1995 BBC radio drama *Salem's Lot*, and the 2004 television mini-series *Salem's Lot*.

The town is mentioned in Alan Moore's 2002/03 comic book series *The New Traveller's Almanac*.

It is mentioned by rapper Eminem in his 2002 song "Lose Yourself".

The town is mentioned in the Nirvana song “Serve the Servants” on the *In Utero* album.

13.6 Other Maine creations in King's work

Besides the oft-used trinity of Jerusalem's Lot, Castle Rock, and Derry, King has created other fictional Maine towns, including Chamberlain in *Carrie*, Ludlow in *Pet Sematary* and *The Dark Half* (unrelated to the real Maine town of Ludlow), Haven in *The Tommyknockers*, Little Tall Island in *Dolores Claiborne* and *Storm of the Century* and "Home Delivery" which appeared in the book of short stories called "Skeleton Crew", and Chester's Mill in *Under the Dome*.

13.7 References

- [1] As stated in *Salem's Lot* and “One for the Road”
- [2] Stephen King's Map of Maine

Chapter 14

K'n-yan

K'n-yan (or **Xinaian**) is a fictional, subterranean land in the **Cthulhu Mythos**. The underground realm was first described in detail in H. P. Lovecraft's revision of Zealia Bishop's "The Mound" (1940), in which it is discovered by the 16th century Spanish Conquistador Zamacona. Lovecraft also mentions K'n-yan in "The Whisperer in Darkness" (1930) and in his revision of Hazel Heald's "Out of the Aeons" (1935). The people of K'n-yan are sometimes referred to as the "Old Ones", a term of variable meaning in Lovecraft's fiction.

14.1 Summary

K'n-yan^{*}[1] is a blue-lit cavern beneath **Oklahoma**. It is inhabited by a human-like race that resemble the **Native Americans** of the area, though they are actually **extraterrestrials** who arrived in prehistoric times. They are immortal and have powerful **psionic** abilities, including **telepathy** and the ability to **dematerialize** at will. They are also technologically advanced, using machines that employ principles of **atomic energy**, though they have largely abandoned their mechanized culture, finding it unfulfilling.^{*}[2]

The most populous city is Tsath, the capital of K'n-yan. It is named for **Tsathoggua**, a deity once worshiped there, but later deprecated after the inhabitants found out the true nature of the god. Other deities include **Shub-Niggurath**, **Nug and Yeb**, **Ghatanothoa**,^{*}[3] and the *Not-to-Be-Named One* (a title sometimes used to identify **Hastur**). The two most important ones, however, are **Tulu** (**Cthulhu**) and **Yig**. The denizens of K'n-yan often place idols of these deities in near proximity, as in the following passage from "The Mound": "[In] a pair of vast niches, one on each side, [the] monstrous, nitre-encrusted images of Yig and Tulu squatted, glaring at each other across the passage as they had glared since the earliest youth of the human world."^{*}[4]

In ancient times, the people of K'n-yan traded with the humans of the surface world. But when geological calamities caused the continents of **Atlantis** and **Lemuria** to sink into the ocean, the people of K'n-yan sequestered themselves below ground, thereafter having no further

dealings with the outer world.

14.1.1 Society

When the denizens of K'n-yan rejected their mechanistic lifestyle, they turned to a sort of **socialistic aristocracy**, controlled by a ruling class made "highly superior through selective breeding and social evolution"^{*}[5] Individual behavior is dictated more by established **social norms** than the rule of law. Although K'n-yan attained great advances in art and science, its people have become increasingly **hedonistic**, decadent, and cruel.

The people of K'n-yan also utilize **undead** slaves, reanimated from the bodies of ancient enemies or inferior members of the ruling class. They attained immortality and subjugated other races before them thanks to their technology and ability to dematerialize and rematerialize at will. The underground people also customarily engage in several forms of **sadism**, depraved practices, **ritualistic orgies** and unspeakable horrors such as extended public torture, random body modifications and mutilations of other slave species as entertainment, in order to gratify their time-dulled senses.

Despite their advanced technology and mental powers, the people of K'n-yan usually dress in ancient fashion and are only equipped with **melee** weaponry for their protection.

14.2 Yoth

Yoth is a red-lit cavern beneath K'n-yan. It was once inhabited by the **Serpent Men** who fled here to escape the destruction of **Valusia**. In Yoth they built great cities, of which only ruins remain. Explorers from K'n-yan visited Yoth frequently to learn more of the serpent people's scientific lore.

The downfall of the serpent people came when they brought up idols of **Tsathoggua** from N'kai, abandoning their patron deity **Yig** to worship their new god. As retribution **Yig** placed his curse upon them, forcing his few remaining worshipers to flee to caverns beneath **Mount**

Voormithadreth. *[6]

14.3 N'kai

N'kai is a lightless cavern below Yoth (though it may lie beneath **Mount Voormithadreth**). It is the home of the **Great Old One Tsathoggua**.

Explorers from K'n-yan met with disaster when they first visited N'kai, encountering the deadly, amorphous spawn of **Tsathoggua**. Thereafter, entrances to N'kai were sealed off. *[7]

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14.4.1 Notes

- [1] Lovecraft may have derived the name *K'n-yan* from Robert W. Chambers' *Kuen-Yuin*, a mystical international brotherhood from Chambers' *The Maker of Moons*. (Price, “The Mythology of Hastur” , *The Hastur Cycle*, pp. iv–v.)
- [2] According to S. T. Joshi, this view reflects Lovecraft's own disgust for the mechanization that was changing the character of his own society. (Joshi, “Lovecraft's Alien Civilizations” , *Selected Papers on Lovecraft*, p. 7.)
- [3] Lovecraft & Bishop, “Out of the Aeons” , *The Horror in the Museum and Other Revisions*, p. 276.
- [4] Lovecraft & Bishop, “The Mound” , *The Horror in the Museum and Other Revisions*. p. 152.

[5] Lovecraft & Bishop, “The Mound” , *The Horror in the Museum and Other Revisions*, p. 134.

[6] Harms, “Yoth” , *The Encyclopedia Cthulhiana*, p. 348.

[7] Harms, “N'kai” , *The Encyclopedia Cthulhiana*, p. 213.

14.5 External links

- **Cthulhu in Mesoamerica**, an essay by Richard L. Tierney

Chapter 15

Kingsport (Lovecraft)

Kingsport is a fictional town in the writings of H. P. Lovecraft and used by subsequent writers in his tradition. The town first appeared in Lovecraft's short story "The Terrible Old Man" (1921).

remarked that "that instant —about 4:05 to 4:10 pm., Dec. 17, 1922 —[was] the most powerful single emotional climax during my nearly forty years of existence."^[1]

15.1 Inspiration



*Abbott Hall
in Marblehead, Massachusetts*

Kingsport is based on Marblehead, Massachusetts, a town bordering Salem. Lovecraft created Kingsport before he saw its real-life model. When Lovecraft visited Marblehead in 1922, he became enamored of the town and wrote with much feeling in 1929 concerning his experiences there. Lovecraft wrote of seeing the snow-covered town at sunset and of experiencing his "first stupid glance of [Marblehead's] huddled and [archaic] roofs". He also

15.2 Fictional characteristics

In Lovecraft's fiction, Kingsport is located in the United States to the southeast of (the fictitious) Arkham and corresponds geographically with the town of Marblehead, MA. Lovecraft's alter ego Randolph Carter grew up and lived here.

According to later writers, the town was founded in 1639 by colonists from southern England and the Channel Islands. It soon became a seaport and center for shipbuilding. Influenced by the Salem witch trials, the town hanged four alleged witches in 1692. During the American Revolutionary War, the port was briefly blockaded by the British when the town's merchants turned to privateering against the British fleet. In the 19th century, sea trade dwindled and the town turned to fishing as the main industry. Kingsport's economy continued to dwindle into the 20th century and today relies primarily on tourism for income.^[2]

15.3 Appearances

15.3.1 In Lovecraft

- "The Terrible Old Man" (1921): The eponymous resident of Kingsport lives on Water Street near the sea.
- "The Festival" (1923): The unnamed narrator is summoned to Kingsport to participate in a strange ceremony held by his distant relatives.
- *The Dream-Quest of Unknown Kadath* (1926): Nyarlathotep expresses admiration for Kingsport's "antediluvian" architecture and marvelous seacoast. A moving conclusion to the novella takes place here.

- "The Silver Key" (1926): Randolph Carter has traveled back in time to the 1880s when he glimpses Kingsport's "old Congregational steeple on Central Hill" and realizes that the old church had been torn down to build Congregational Hospital.
- "The Strange High House in the Mist" (1926): College teacher Thomas Olney meets the lone occupant of the eponymous dwelling, which lies atop a high cliff on Kingsport's coast.
- *The Case of Charles Dexter Ward* (1927): John Merritt mentions Kingsport and the strange rites he had heard were performed there.
- "The Thing on the Doorstep" (1933): A teenaged Asenath Waite attended an all-girls school, the Hall School, in Kingsport.

15.6 External links

- "Antique Dreams: Marblehead and Lovecraft's Kingsport" by Donovan K. Loucks

15.3.2 In work by other writers

The town was mentioned in Robert Bloch's short story "Notebook Found in a Deserted House" and *The Illuminatus! Trilogy* by Robert Shea and Robert Anton Wilson, and appeared in *An Evil Guest* by Gene Wolfe. The original draft of Ramsey Campbell's "The Church in High Street" was set in Kingsport, before August Derleth persuaded Campbell to rewrite the story in a British setting; the town Temphill.

15.3.3 In games

- Kingsport appears in the tabletop games *Call of Cthulhu*, *Kingsport Festival*, and in an expansion to *Arkham Horror*. The *Call of Cthulhu* sourcebook *Kingsport: The City in the Mists* provides maps, history and other information for roleplayers and game masters.
- Kingsport is one of four towns on the board in the tabletop game *Pandemic: Reign of Cthulhu* (2016), a variant of *Pandemic* (2008).

15.4 See also

- Lovecraft Country

15.5 References

- [1] Pearsall, Anthony B. (2005). "Kingsport". *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. p. 247. ISBN 1-56184-129-3.
- [2] Harms, Daniel (1998). "Kingsport". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 166–167. ISBN 1-56882-119-0.

Chapter 16

Leng (plateau)

Leng is a fictional cold arid plateau in the Cthulhu Mythos, whose location seems to vary entirely from story to story. The Plateau of Tsang, referenced by H. P. Lovecraft and other authors, is probably a region of Leng.

Lovecraft's fictional character **Abdul Alhazred** describes it as a place where different realities converge, which might explain why its precise location cannot be pinned down.

16.1 Appearances in Lovecraft's work

- Lovecraft first described Leng in “The Hound” (1922) in which the dreaded *Necronomicon* places it in Central Asia and says it is inhabited by a human corpse-eating cult.
- In *The Dream-Quest of Unknown Kadath*, (1926) the Plateau of Leng is located in the north of the Dreamlands, an alternate dimension accessible only in sleep. It is inhabited by the High Priest **Not to Be Described**, who dwells alone in a prehistoric monastery, and by a race of degenerate, goatish humans who are feared by all other men. ^[1]
- In *At the Mountains of Madness*, an expedition from Miskatonic University explores a plateau in Antarctica and discovers an ancient and apparently abandoned city built by the Elder Things. One member of the expedition, who has encountered references to the Plateau of Leng in ancient texts, forms the hypothesis that the plateau they are exploring is Leng. In common with the High Priest's abode in *The Dream-Quest of Unknown Kadath*, the walls of the buildings atop the plateau are covered with detailed frescos that are disturbing to read. However, it is never explicitly stated in the text—or in any of Lovecraft's later works—that this Antarctic city actually is Leng. In fact, it seems more likely that the city is simply an outpost of the Elder Things which came to Earth not to conquer but to live in isolation.
- Leng is also (briefly) mentioned in “The Horror in the Museum”, “Celephaïs”, and “The Whisperer in

Darkness”.

16.2 Other mentions

- In Stephen King's novel *Needful Things*, Mr. Gaunt gives Ace Merrill some cocaine said to be fabricated in “the plains of Leng”, though no other explanations are given. The novel also contains other references to Lovecraft's work. It is mentioned again in his novel *The Eyes of the Dragon*, where it is described as the place where Flagg's spellbook was written, by a man named Alhazred. This implies that Flagg's spellbook is the *Necronomicon* itself.
- In Brian Lumley's Cthulhu Cycle novels the plains of Leng are supposed to be located in Earth's dreamland. ^[2]
- In the Pathfinder Roleplaying Game, Leng is a demi-plane, or pocket dimension, that exists adjacent to the world of Golarion. It closely resembles the Leng described in *The Dream-Quest of Unknown Kadath*.
- In the CCG *Magic: The Gathering*, there are two cards named *Library of Leng* and *Candles of Leng*.
- In August Derleth's short story “The Thing That Walked on the Wind”, two characters claim to have been taken “...to Leng, lost Leng, hidden Leng, whence sprung Wind-Walker”. ^[3]
- In Neil Gaiman's 1994 short story “Only the End of the World Again”, Leng Avenue is a street in Innsmouth.
- In Kim Newman's Richard Jepperson short story “Soho Golem”, an occultist and priest of Nyarlathotep holds the noble title “Lord Leaves of Leng”.
- Leng is mentioned by an Iranian agent in “A Colder War” (1997) by Charles Stross.
- In Charles Stross's short story “Pimpf”, the “Language of Leng” is inserted into the programming

code of *Neverwinter Nights* in order to ensnare the souls of players.

- In *The Illuminatus! Trilogy*, Leng is mentioned as being the home of an order of cannibal priests.
- In Marion Zimmer Bradley's "Saga of the Renunciates", a character refers to a road that goes "across the Plateau of Leng" being "impassable and haunted by monsters"
- High on Fire's 2010 song "Frost Hammer" contains the lyric "Plateau of Leng" .
- In the novella "Voluntary Committal", collected in *20th Century Ghosts*, by Joe Hill (writer), it appears in the song lyrics "The ants go marching two-by-two, They walked across the Leng plateau" .
- In the Horus Heresy short story collection *Tales of Heresy*, Book 10 of the *Horus Heresy* book series, the "Hall of Leng" is mentioned in the story "Blood Games" authored by Dan Abnett. It is described as a location within the Imperial Palace on Terra (Earth).* [4]
- In Alan Moore's *Neonomicon* the plateau of Leng is described as a projection into a higher mathematical space, which makes up the universe as observable by humans.
- In Darrell Schweitzer's short story "The Adventure of the Death-Fetch", featured in the anthology *The Improbable Adventures of Sherlock Holmes*, a mystery revolves around an expedition to the Plateau of Leng.
- In the comic series *Locke & Key*, demonic Lovecraftian spirits from beyond a buried stone doorway are known as the Children of Leng.
- In Marc Laidlaw's short story "Leng", first printed in the anthology *Lovecraft Unbound*, Leng is a remote plateau in Tibet where the monks of a lone monastery serve what appears to be an ancient underground fungus and possible hive mind, similar to *Ophiocordyceps sinensis*, but which infects humans.* [5]
- In the world of George R. R. Martin's *A Song of Ice and Fire*, Leng is an isolated island inhabited in part by a culture that worships the "Old Ones," who dwell underground in subterranean ruins and labyrinths.* [6]
- In the incoming board game *Deep Madness* by Dimension Games inspired by Lovecraft's work, Leng Corporation is the company responsible for the chain of events happening in its story.* [7]

16.3 References

- [1] H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*
- [2] Lumley, Brian (1978). *The Clock of Dreams*. Grafton. ISBN 0-586-21465-8.
- [3] Blackwood, A.; Price, Robert M. (2006). *The Ithaqua Cycle*. Chaosium, Inc. p. 61. ISBN 1568821913.
- [4] Abnett, Dan (2009). "Blood Games" . In Kyme, Nick & Priestley, Lindsey. *Tales of heresy* (print). Horus Heresy [book series]. 10. Cover art & illustration by Neil Roberts (1st UK ed.). Nottingham, UK: Black Library. pp. 9–60. ISBN 978-1-84416-683-1. [Context at pp. 20, 27].
- [5] <http://weirdfictionreview.com/2012/05/leng/>
- [6] Martin, George R. R., Elio Garcia, and Linda Antonsson. *The World of Ice & Fire: The Untold History of Westeros and the Game of Thrones*. Bantam Books, 2014.
- [7] <https://www.kickstarter.com/projects/dimensiongames/deep-madness/posts/1711572>

Chapter 17

Lomar

For the town in Iran, see [Lomar, Iran](#).

Lomar is a fictional land in the [Cthulhu Mythos](#) of [H. P. Lovecraft](#), first mentioned in his short story "[Polaris](#)" (1918).

17.1 Location

In "[The Mound](#)", one of [H. P. Lovecraft](#)'s revisions, the land of Lomar is said to be "near the earth's north pole."^[1]

17.2 History

Lomar "rose from the sea" in the far distant past.^[2] The people of Lomar came from [Zobna](#), a land even further to the north, "forced to move southward from [Zobna](#) before the advance of the great ice sheet". When they arrived in Lomar, they "valiantly and victoriously swept aside the hairy, long-armed, cannibal [Gnophkehs](#) that stood in their way."^[3]

Lomar is the source of the [Pnakotic Manuscripts](#).^[4] People from the underground realm of [K'n-yan](#) brought an image of the deity [Tsathoggua](#) to Lomar, where it was worshipped.^[5]

The story "[Polaris](#)" implies that Lomar was destroyed around [24,000 B.C.](#) by the [Inutos](#)--"squat, hellish yellow fiends who...appeared out of the unknown west".^[6] ([Lovecraft](#) identifies these people with the modern day [Inuit](#), whom he calls "squat, yellow creatures").^[7] In *The Dream Quest of Unknown Kadath*, however, he writes that "the hairy cannibal [Gnophkehs](#) overcame many-templed [Olathoe](#) and slew all the heroes of the land of Lomar."^[8]

17.2.1 Olathoë

Lomar was home to the city of [Olathoë](#), described in the story "[Polaris](#)":

Still and somnolent did it lie, on a strange plateau in a hollow between strange peaks. Of ghastly marble were its walls and its towers, its columns, domes, and pavements. In the marble streets were marble pillars, the upper parts of which were carven into the images of grave bearded men.^[9]

Later in the story the plateau is identified as [Sarkis](#), and the mountains as [Noton](#) and [Kadiphonek](#).^[10]

The title character of the story "[The Quest of Iranon](#)" says he has "dwelt long in [Olathoe](#) in the land of Lomar",^[11] thus suggesting that the other places named in that story coexist in the same world and era as Lomar.^[12]

17.3 References

- "[Polaris](#)" - [H. P. Lovecraft](#)
- "[The Mound](#)" - [H. P. Lovecraft](#) and [Zealia Bishop](#)
- "[At the Mountains of Madness](#)" [H.P. Lovecraft](#)
- "[The Horror in the Museum](#)" - [H. P. Lovecraft](#) and [Hazel Heald](#)
- "[The Infernal Star](#)" - [Clark Ashton Smith](#)

17.4 Notes

- [1] [H. P. Lovecraft](#) and [Zealia Bishop](#), "[The Mound](#)", *The Horror in the Museum*, p. 141.
- [2] [H. P. Lovecraft](#) and [E. Hoffman Price](#), "[Through the Gates of the Silver Key](#)", *At the Mountains of Madness*, p. 432.
- [3] [H. P. Lovecraft](#), "[Polaris](#)", *Dagon and Other Macabre Tales*, p. 22.
- [4] [H. P. Lovecraft](#), "[The Other Gods](#)", *Dagon and Other Macabre Tales*, p. 128; [H. P. Lovecraft](#), *The Dream Quest of Unknown Kadath*, *At the Mountains of Madness*, p. 310.

- [5] H. P. Lovecraft and Zealia Bishop, “The Mound” , *The Horror in the Museum*, p. 221.
- [6] Lovecraft, “Polaris” , p. 22.
- [7] Lovecraft, “Polaris” , p. 23.
- [8] Lovecraft, *The Dream Quest of Unknown Kadath*, p. 310.
- [9] Lovecraft, “Polaris” , p. 21.
- [10] Lovecraft, “Polaris” , p. 21.
- [11] H. P. Lovecraft, “The Quest of Iranon” , *Dagon and Other Macabre Tales*, p. 114.
- [12] S. T. Joshi, “The Real World and the Dream World in Lovecraft” , *The Horror of It All*, p. 18-31.

Chapter 18

Lovecraft Country

For the novel, see *Lovecraft Country* (novel).

Lovecraft Country is a term coined by Keith Herber



Detailed map of Lovecraft Country

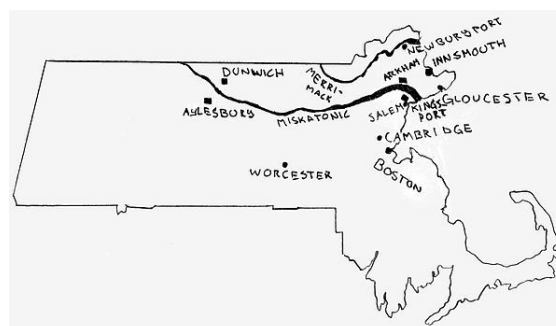
for the New England setting, combining real and fictitious locations, used by H. P. Lovecraft in many of his weird fiction stories, and later elaborated by other writers working in the Cthulhu Mythos. The term was popularized by Chaosium, the producers of the Lovecraftian role-playing game *Call of Cthulhu*. Lovecraft scholar S. T. Joshi refers to the area as the “**Miskatonic region**”, after its fictional river and university,*[1] while Lovecraft biographer Lin Carter calls it **Miskatonic County**,*[2] though Lovecraft indicates that at least some of his fictional towns were located in the real-life Essex County of Massachusetts.*[3]

In its 1998 supplement *Dead Reckonings*, Chaosium defined Lovecraft Country as “a land located in the northeast of Massachusetts. The most important

portion stretches along the Miskatonic River valley, from Dunwich in the far west to where it enters the Atlantic Ocean between Arkham, Kingsport, and Martin's Beach.”*[4] These locations, along with Innsmouth, are a list of the most significant locations in Lovecraft Country.

Sometimes the phrase is used in a more inclusive sense, encompassing not only northeastern Massachusetts but also the southern hills of Vermont (the setting of “*The Whisperer in Darkness*”) as well as Lovecraft's hometown of Providence, Rhode Island, where he set such works as *The Case of Charles Dexter Ward*.

18.1 Lovecraft's fiction



Map of Lovecraft country.

Lovecraft first used a New England setting in his 1920 short story “*The Terrible Old Man*”, set in Kingsport. “*The Picture in the House*” (written later in 1920), is the first of his stories to mention both Arkham and the Miskatonic Valley. The story begins with something a manifesto for why the New England countryside is a fitting backdrop for his horror stories:

“the true epicure of the terrible, to whom a new thrill of unutterable ghastliness is the chief end and justification of existence, esteem most of all the ancient, lonely farmhouses of backwoods New England; for there the dark elements of strength, solitude, grotesqueness, and

ignorance combine to form the perfection of the hideous.” * [5]

In a 1930 letter to Robert E. Howard, Lovecraft attempted to explain his fascination with New England as a setting for weird fiction: “It is the night-black Massachusetts legendary which packs the really macabre 'kick'. Here is material for a really profound study in group neuroticism; for certainly, none can deny the existence of a profoundly morbid streak in the Puritan imagination.” * [6]

Lovecraft first mentioned Arkham's Miskatonic University in *Herbert West—Reanimator*, written in 1921-1922. He added Dunwich to his imaginary landscape in 1928's "The Dunwich Horror", * [7] and expanded it to include Innsmouth in 1931's "The Shadow over Innsmouth". * [8]

Other Lovecraft stories that make use of Lovecraft Country settings include "The Festival", "The Colour out of Space", "The Strange High House in the Mist", "The Dreams in the Witch House", and "The Thing on the Doorstep".

18.2 Derleth's additions

August Derleth, Lovecraft's friend and literary executor, discouraged other Cthulhu Mythos writers from setting their stories in Lovecraft's New England. But he himself attempted to fill in the blanks of the setting, particularly in his posthumous “collaborations” with Lovecraft — Derleth's stories based on notes or ideas that Lovecraft left behind.

"The Lurker at the Threshold" is set in Billington's Wood, a fictional forest north of Arkham, while "Witches' Hollow" takes place in the titular valley in the hills to the west of the town. The title of “The Fisherman of Falcon Point” refers to a promontory on the Atlantic coast south of Innsmouth. “Wentworth's Day” and “The Horror from the Middle Span” take place in the area north of Dunwich, while “The Gable Window” concerns a house on the Aylesbury Pike.

18.3 Roleplaying games

Between 1990 and 1998, Chaosium released a number of Lovecraft Country gamebooks for the *Call of Cthulhu* roleplaying game, series created by author/editor Keith Herber. Most were background supplements which codified descriptions of Lovecraft's named cities, but there were also a number of adventure books. These included:

- *Arkham Unveiled* (1990)
- *Return to Dunwich* (1991)
- *Kingsport: The City in the Mist* (1991)

- *Escape from Innsmouth* (1992)
- *Adventures in Arkham Country* (1993)
- *Miskatonic University* (1994)
- *Tales of the Miskatonic Valley*
- *Dead Reckonings* (1998)
- *Before the Fall* (1998)
- *Children of the Deep* (unreleased sequel that explored Innsmouth after its fall described in *Escape from Innsmouth*)

Some of the books have been rereleased in the 2000s (*H.P. Lovecraft's Dunwich*, *H.P. Lovecraft's Arkham*, and *H.P. Lovecraft's Kingsport*).

Skotos, an online game company, has licensed Chaosium's Lovecraft Country material. They have produced two games, *Lovecraft Country: The Tomb of the Desert God* and *Lovecraft Country: Arkham by Night*, as well as a comic, *Lovecraft Country: Return to Arkham*, written by Shannon Appelcline. * [9]

In 2008, following Chaosium's expanded licensing program for *Call of Cthulhu*, Keith Herber and Tom Lynch established Miskatonic River Press. The publisher's first release, *New Tales of the Miskatonic Valley*, which marked both Herber's return to *Call of Cthulhu* and Lovecraft Country was announced for release in the autumn of 2008.

- *New Tales of the Miskatonic Valley* (2009)

18.4 Other uses

The phrase *Lovecraft Country* is now used outside of the Cthulhu gaming community. *Return to Lovecraft Country* was a collection of short stories set in “the New England of H.P. Lovecraft”, published by Triad Entertainments in 1996. The editor, Scott David Aniolowski, has also done editorial work for Chaosium. *Eternal Lovecraft*, a short-story collection published by Golden Gryphon Press in 1998, has a section called “Lovecraft Country”. *Lovecraft Country* was the title of a 2016 novel by Matt Ruff.

The phrase occurs in popular discussions of Lovecraft's connection to the region. The *Harvard Law Record* used the phrase in an October 20, 2005 article:

Many Lovecraft stories take place in “Lovecraft Country”—the fictional North Shore towns of Arkham, Innsmouth, Kingsport, and Dunwich (perhaps fictional equivalents of Ipswich, Salem/Danvers, Marblehead, or Newburyport). * [10]

18.5 Notes

- [1] *More Annotated H. P. Lovecraft*, S.T. Joshi and Peter Cannon
- [2] *Lovecraft: A Look Behind the Cthulhu Mythos*, Lin Carter
- [3] See “Shadow Over Innsmouth” , “Dreams in the Witch House” .
- [4] *Dead Reckonings*, Kevin Ross & Shannon Appel eds.
- [5] “H. P. Lovecraft's 'The Picture in the House'”, The H. P. Lovecraft Archive.
- [6] *The Annotated Lovecraft*, Joshi and Cannon, p. 2
- [7] *The Dunwich Horror*, by H. P. Lovecraft. Lovecraft's original story featuring Dunwich.
- [8] *The Shadow over Innsmouth*, by H. P. Lovecraft. Lovecraft's original story featuring Innsmouth.
- [9] Skotos: Lovecraft Country
- [10] “Spirit of Lovecraft Haunts Cambridge, New England” , Dan Alban, *The Record*, October 20, 2005

18.6 External links

- “A Short Tour of Lovecraftian New England”, from *The Cthulhu Mythos: A Guide*
- Chaosium's (empty) Lovecraft Country Page
- Skotos' Lovecraft Country Game Pages
- *Return to Lovecraft Country* Book (ISBN 1-57502-535-3)
- *Eternal Lovecraft* Book (ISBN 0-9655901-7-8)
- Lovecraftian Sites in New England

Chapter 19

Miskatonic River

The **Miskatonic River** is a fictional **New England** river in the writings of **H. P. Lovecraft**. It is also the name of a river system, the **Miskatonic Valley**. The equally fictitious **Miskatonic University** in **Arkham** is named after this river. The Miskatonic was first mentioned (as “Miskatonic Valley”) in Lovecraft's "**The Picture in the House**" (1920).

The fictional communities of **Arkham** and **Dunwich**, **Massachusetts**, are said to be located along the Miskatonic. In "**The Colour Out of Space**" (1927), the narrator claims that there is a “small island in the Miskatonic where the devil held court beside a curious stone altar older than the Indians.”

19.1 Location

The Miskatonic seems to follow a west-to-east path across **Massachusetts**, originating from springs in the hills west of **Dunwich**. It runs eastward past **Dunwich**, turns south-east, and flows through **Arkham**. The river empties into the sea two miles to the south near **Kingsport**, which lies just to the northeast.

Later writers of **Lovecraftian horror**, especially those building on his **Cthulhu Mythos**, have described the area surrounding the Miskatonic Valley and its outflow as **Lovecraft Country**.

The 1998 interactive fiction video game *Anchorhead* by **Michael Gentry** mentions a river called the “Miskaton River” , an obvious allusion to the Miskatonic River. It flows through the game's main location, **Anchorhead**, to the east into the **Atlantic Ocean**. It is crossed by railroad tracks from a paper mill some miles outside of town to the northwest. **Whateley Bridge** crosses the Miskaton north of the town square. **Anchorhead's** university is called “Miskaton University” .

19.2 Origin

Lovecraft concocted the word *Miskatonic* from a mixture of root words from the **Algonquian** language.*[1] Place-names based on the **Algonquian** languages are still



*The Housatonic River
in Housatonic, Massachusetts*

found throughout **New England**. **Anthony Pearsall** believes that Lovecraft based the name on the **Housatonic River***[2] which extends from the **Long Island Sound** through the **Berkshires** of **Western Massachusetts** and western **Connecticut**.

Daniel Harms suggests that *Miskatonic* is derived from the **Misqat**, a tribe descended from the **Native Americans** of **Massachusetts**.*[3]

It is also thought to make reference to the **Merrimack River**, which runs by real-life **Newburyport**, a location mentioned often by Lovecraft.

19.3 References

- Harms, Daniel (1998). “Miskatonic River” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 194. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (1998). *Selected Letters III*. Sauk City, WI: Arkham House. ISBN 0-87054-032-7.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. ISBN 1-56184-129-3.

19.3.1 Notes

- [1] Lovecraft, *Selected Letters III*, p. 432.
- [2] Pearsall, “Miskatonic River (Valley)”, *The Lovecraft Lexicon*, p. 281.
- [3] Harms, “Miskatonic River” , *The Cthulhiana Encyclopedia*, p. 194.

19.4 Further reading

- Murray, Will (January 1999) [1987]. “Roots of the Miskatonic” . In James Van Hise (ed.). *The Fantastic Worlds of H. P. Lovecraft* (1st ed.). Yucca Valley, CA: James Van Hise. pp. 94–6.

Chapter 20

Miskatonic University

Miskatonic University is a fictional university located in **Arkham**, a fictitious town in **Essex County, Massachusetts**. It is named after the **Miskatonic River** (also fictional). After first appearing in **H. P. Lovecraft's** 1922 story "**Herbert West—Reanimator**", the school appeared in numerous **Cthulhu Mythos** stories by Lovecraft and other writers. The story "**The Dunwich Horror**" implies that Miskatonic University is a highly prestigious university, on par with **Harvard University**, and that Harvard and Miskatonic are the two most popular schools for the children of the Massachusetts "Old Gentry". The university also appears in **role-playing games** and **board games** based on the mythos.

20.1 Campus

Miskatonic University is modeled on the northeastern Ivy League universities of Lovecraft's day, perhaps **Brown University** of his hometown **Providence** which Lovecraft himself wished to attend.*[1] In Lovecraft's stories, the university's student body is implied to be all-male, much like northeastern universities of Lovecraft's time. The only female student mentioned is **Asenath Waite**, of Lovecraft's "**The Thing on the Doorstep**" (1937).*[2]

To represent Miskatonic University in their film adaptation of *The Whisperer in Darkness* in 2009, the **H. P. Lovecraft Historical Society** chose **Mount Holyoke College**.*[3] The film uses **Pasadena City College** for interior scenes of the school.*[4] **Alan Moore's** 2015-17 comic *Providence* used **Saint Anselm College** as the "real" Miskatonic University.

Miskatonic University is famous for its collection of occult books. The library holds one of the very few genuine copies of the *Necronomicon*.*[5] Other tomes include the *Unaussprechlichen Kulten* by **Friedrich von Junzt** and the fragmentary *Book of Eibon*.

Miskatonic's **medical school** features in "Herbert West—Reanimator".

Interpretations by other authors and fans differ as to whether mystical and Mythos studies at the University are covert or overt. In the first interpretation, which follows Lovecraftian literary traditions, Miskatonic University is

an apparently ordinary school whose occult undercurrent only occasionally breaks the surface. In the second, more common in comedic and **RPG** works (and in Miskatonic University paraphernalia), Mythos and strange elements are overtly displayed and form part of its campus identity.

20.2 Faculty

20.2.1 Lovecraft's work

The following table lists the professors of Miskatonic University and their respective departments from Lovecraft's stories.*[6]

20.2.2 Other authors' work

20.3 Reference guides

Chaosium Press published several guides to the 1920s Miskatonic University. The first was a lengthy section in 'Arkham Unveiled' (1990) by **Keith Herber** with others and put a full university setting around existing **H. P. Lovecraftian Mythos** references. The second was *Miskatonic University* (1995), a full-length book by **Sandy Antunes**. Subtitled 'Where Science Meets the Mythos', this edition tried to merge and reconcile the Chaosium setting of 'Arkham Unveiled', the original Mythos sources, and historical 'period' details derived especially from 1920s **Boston University**, while also adding new items to the setting. A copy of this out-of-print book is in Boston University's **Special Collections**, and Chaosium granted rights in 1997 to the *Miskatonic University**[9] website to reuse some of this material for their website. The third was a new edition of 'Miskatonic University' (2005) by 'Sam Johnson & friends' published in late 2005. This edition reworked the previous book and added more mystical and mythos game elements.

Joan Stanley published a small book, *Ex Libris Miskatonic: A Catalogue of Selected Items from the Special Collections in the Miskatonic University Library*, which is a researched historical fiction reference for canonical

Mythos book references regarding MU.

Work was started at Chaosium on a sourcebook *Arkham 1990* including a modern-day Miskatonic University, but that has not (as of 2006) yet been published.

Mottos for MU have ranged from “Ex Ignorantia Ad Sapientiam; Ex Luce Ad Tenebras” (Out Of Ignorance Into Wisdom; Out Of Light Into Darkness) to “A Small Sacrifice for Knowledge”, and their mascot has been stated as everything from the **Badger** to the Fighting **Cephalopods** (as in, “Go ‘Pods!”).

20.4 Etymology

Lovecraft has declared that the word was “a jumble of Algonquin roots.” *[10]

20.5 Notes

- [1] Ross Wells. 2002. EXploZion! iUniverse. p. 15
- [2] Pearsall, “Miskatonic University”, *The Lovecraft Lexicon*, p. 281.
- [3] “Lights, Action, Horror at MHC”. *MHC News & Events*. 2009. Retrieved 2010-02-23.
- [4] *The Whisperer in Darkness*. Dir. Sean Branney. 2011. DVD. Fungi, LLC, 2012. Special Features disc. “The Whisperer Behind the Scenes.”
- [5] Lovecraft, Howard P (1980). *A History of The Necronomicon*. West Warwick, RI: Necronomicon Press. ISBN 0-318-04715-2.
- [6] A History of The Necronomicon. ISBN 0-318-04715-2., pp. 281–2. (List of professors.)
- [7] *Avengers* #83 reviewed on the Bronzeagebabies website.
- [8] T.W. Erwin's profile at The Appendix to the Handbook of the Marvel Universe
- [9] “Miskatonic University”. *website*. 1997. Retrieved 2010-02-23.
- [10] Harms, Daniel (2008). *The Cthulhu mythos encyclopedia* (3rd ed.). Lake Orion, MI: Elder Signs Press. p. 181. ISBN 1-934501-05-0.

20.6 References

- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. ISBN 1-56184-129-3.

Chapter 21

The Nameless City

"The Nameless City" is a horror story written by H. P. Lovecraft in January 1921 and first published in the November 1921 issue of the amateur press journal *The Wolverine*. It is often considered the first Cthulhu Mythos story.* [1]

21.1 Inspiration

Lovecraft said that the story was based on a dream, which was in turn inspired by the last line of Lord Dunsany's story "The Probable Adventure of the Three Literary Men", quoted in the story itself: "the unreverberate blackness of the abyss".* [2]

Another identified source is the 9th Edition of the *Encyclopædia Britannica*, whose description of "Irem, the City of Pillars" he copied into his commonplace book: "which yet, after the annihilation of its tenants, remains entire, so Arabs say, invisible to ordinary eyes, but occasionally, and at rare intervals, revealed to some heaven-favoured traveller."* [3]

Critic William Fulwiler argues that Edgar Rice Burroughs' *At the Earth's Core* was one of Lovecraft's primary inspirations for "The Nameless City", citing "the reptile race, the tunnel to the interior of the earth, and the 'hidden world of eternal day'" as elements common to both tales.* [4] More generally, Fulwiler suggests, the theme of "alien races more powerful and more intelligent than man", which recurs frequently in Lovecraft's writings, may derive from Burroughs' Pellucidar stories.* [5] However, both writers drew on an already existing and vast literature of "lost city" stories and novels.

21.2 Synopsis

The Nameless City, of the story's title, is an ancient ruin located somewhere in the deserts of the Arabian Peninsula, and is older than any human civilization. In ancient times, the Nameless City was built and inhabited by an unnamed race of reptiles with a body shaped like a cross between a crocodile and a seal with a strange head common to neither, involving a protruding forehead, horns,

lack of a nose, and an alligator-like jaw. These beings moved by crawling; thus, the architecture of the city has very low ceilings and some places are too low for a human being to stand upright. Their city was originally coastal, but, when the seas receded, it was left in the depths of a desert. This resulted in the decline and eventual ruin of the city.

The protagonist of "The Nameless City" states:

It was of this place that Abdul Alhazred the mad poet [author of the *Necronomicon*] dreamed on the night before he sang his unexplained couplet:

"That is not dead which can eternal lie,
And with strange aeons, even death may die."

However, the reptilians still maintain some form of life in a vast luminous paradise located within a cavern beneath the Nameless City, preserved and placed along the walls in a subterranean chamber. Also within this chamber are hieroglyphs and reliefs that tell to the protagonist the story of the city's heyday of prosperity and its fall, as well as their eventual hatred of humanity.

21.3 Connections

The story contains the first mention of Abdul Alhazred, a fictional authority on the occult who would later be mentioned in most of Lovecraft's major Cthulhu Mythos stories, including "The Hound" (1922), "The Festival" (1923), "The Call of Cthulhu" (1926), *The Case of Charles Dexter Ward* (1927), "The Dunwich Horror" (1928), "The Whisperer in Darkness" (1930) *At the Mountains of Madness* (1931), "The Dreams in the Witch House" (1932), "The Thing on the Doorstep" (1933), and "The Shadow out of Time" (1934).

In "The Nameless City", Alhazred is not yet identified as the author of the famous *Necronomicon*, but the "unexplained couplet" that Lovecraft attributes to him is later established as coming from that work.* [6]

“The Nameless City” is an early example of Lovecraft’s technique of mixing references from history, literature and his own fiction to create a persuasive background for his horrors.*[7] At one point, the narrator recalls:

To myself I pictured all the splendours of an age so distant that **Chaldaea** could not recall it, and thought of Sarnath the Doomed, that stood in the land of Mnar when mankind was young, and of Ib, that was carved of grey stone before mankind existed.

In this passage, Chaldaea is a historic region in Mesopotamia, whereas Sarnath, Mnar, and Ib are places in Lovecraft’s story “The Doom that Came to Sarnath”.

Later in the story, a single paragraph mentions Lovecraft’s fictional Arab poet, an actual 5th century philosopher, a writer from the Middle Ages, a legendary Persian king, and one of Lovecraft’s favorite fantasy authors:

In the darkness there flashed before my mind fragments of my cherished treasury of daemonic lore; sentences from **Alhazred the mad Arab**, paragraphs from the apocryphal nightmares of **Damascius**, and infamous lines from the delirious *Image du Monde* of **Gautier de Metz**. I repeated queer extracts, and muttered of **Afrasiab** and the daemons that floated with him down the **Oxus**; later chanting over and over again a phrase from one of **Lord Dunsany’s** tales--“The unreverberate blackness of the abyss.”

The paragraph goes on to quote the Irish poet **Thomas Moore**.

The **Colossi of Memnon** are also mentioned.

21.4 Critical reaction

Though Lovecraft counted “The Nameless City” among his favorite stories, it was rejected (following its original amateur appearance) by a variety of professional outlets, including *Weird Tales* (twice), *Fantasy Magazine* and possibly *The Galleon*. It was accepted by *The Fantasy Fan*, which folded before publishing it. It eventually appeared in the Fall 1936 issue of *Fanciful Tales*, published by **Donald A. Wollheim** and **Wilson Shepherd**, and was reprinted in the November 1938 issue of *Weird Tales* after Lovecraft’s death.

Lin Carter describes “The Nameless City” as “a trivial exercise in Poe-esque gothica”, calling it “overwritten [and] over-dramatic”. “[T]he mood of mounting horror is applied in a very artificial manner”, Carter writes. “Rather than creating in the reader a mood of terror, Lovecraft describes a mood of terror: the emotion is applied in the ad-

jectives.” He does, however, allow that the tale has some “evocative power”:

Lovecraft himself was powerfully moved by an emotion of awe and fascination when contemplating the mysterious ruins of unthinkable antiquity. This emotion he manages to convey in a sort of dreamlike manner, despite his coldly clinical use of adjectives.*[8]

21.5 Adaptation

Alberto Breccia adapted the story in 1974.

21.6 Notes

- [1] **Lin Carter** cites four different lists of Lovecraft’s Cthulhu Mythos stories—including his own and **August Derleth’s**—and though each differs slightly from the others, each begins with “The Nameless City”. Carter, pp. 25–26.
- [2] H. P. Lovecraft, *Selected Letters* Vol. 1, p. 122; cited in Joshi and Schultz, pp. 181–182.
- [3] Cited in Joshi and Schultz, p. 182.
- [4] William Fulwiler, “E.R.B. and H.P.L.”, *Black Forbidden Things*, Robert M. Price, ed., p. 62.
- [5] Fulwiler, p. 61.
- [6] H. P. Lovecraft, “The Call of Cthulhu”, *The Dunwich Horror and Others*.
- [7] Carter, pp. 21–22.
- [8] Carter, pp. 21–23.

21.7 References

- Lovecraft, Howard P (1986) [1921]. “The Nameless City”. In S. T. Joshi (ed.). *Dagon and Other Macabre Tales* (9th corrected printing ed.). Sauk City, Wisconsin: Arkham House. ISBN 0-87054-039-4. Definitive version.
- Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*.
- William Fulwiler, “E.R.B. and H.P.L.”, *Black Forbidden Things*, Robert M. Price (ed.)
- S. T. Joshi and David E. Schultz, *An H. P. Lovecraft Encyclopedia*.

21.8 External links

- Publication history for “The Nameless City” , The H. P. Lovecraft Archive.
- *The Nameless City* public domain audiobook at LibriVox

Chapter 22

Oriab

Oriab (or **Isle of Oriab**) is a fictional location in H. P. Lovecraft's **Dreamlands**. It is a large island in the **Southern Sea** and is lush and fertile. Its most prominent landmark is the tall, snow-capped mountain Ngranek. It is home to the magah birds that nest in its resin trees.

22.1 Locations

22.1.1 Baharna

Baharna is a major seaport on the northern coast of Oriab. It has “wharves of... **porphyry**, and the city rises in great stone terraces behind them, having streets of steps that are frequently arched over by buildings, and bridges between buildings.” (*The Dream-Quest of Unknown Kadath*, Lovecraft.) A pair of lighthouses named Thon and Thal guide ships to its harbor.

Baharna is known for both its pottery and for the curious figurines that its artists carve from the **lava** of Ngranek. The people of Baharna ride **zebras** in place of horses.

22.1.2 Ngranek

Ngranek (or Mount Ngranek) is a towering extinct **volcano**, and is two-days ride by zebra from Baharna. Lava gatherers frequent its slopes, but none climb too high for fear of the dreaded **Nightgaunts**.

Caves in Ngranek connect with tunnels that stretch to the lower reaches of the **Dreamlands**. Nightgaunts regularly use these passageways to travel to and from the **underworld**.

The gods of earth, the **Great Ones**, once dwelt on the pinnacle of Ngranek, but now reside at **Kadath**. The gods have marked their prior residence here, with a gigantic likeness of their image carved into the far side of the mountain. That part of Ngranek is hard to reach because it faces sheer, jagged cliffs and a lava-filled ravine. Rumors hint that men who once lived there angered the gods, but what fate befell them after that is unknown.

22.1.3 Lake of Yath

Yath is a large inland lake that lies just to the south of Baharna. Beside the lake are rolling hills and small villages, whose residents dwell in modest stone houses, and tend groves of fragrant **resin** trees. A road leading to Ngranek lies along Yath. An underground **canal**, with **granite** gates, connects Yath with Baharna and passes under the entire city.

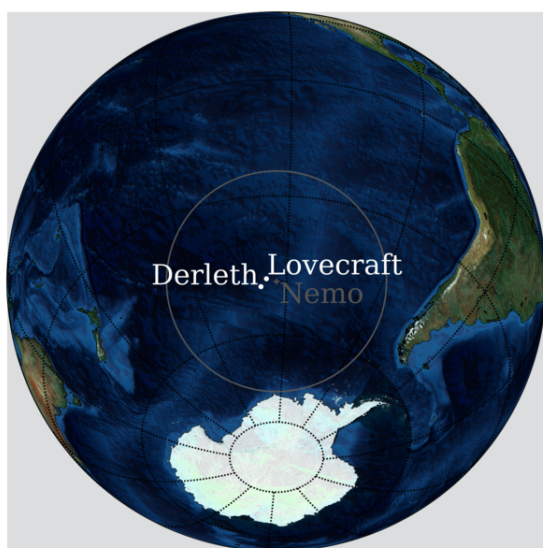
The ruins of an ancient city, whose name and history long forgotten, lie on the shores of Yath opposite from Baharna. These ruins are shunned, most likely because of the nocturnal bloodsucking creatures, known as **wamps**, that dwell there.

22.2 References

- Lovecraft, Howard P. (1985) [1926]. "*The Dream-Quest of Unknown Kadath*". In S.T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version from original manuscripts.

Chapter 23

R'lyeh



The location of R'lyeh given by Lovecraft was 47°9'S 126°43'W / 47.150°S 126.717°W in the southern Pacific Ocean. August Derleth placed it at 49°51'S 128°34'W / 49.850°S 128.567°W. Both locations are close to the Pacific pole of inaccessibility or "Nemo" point, 48°52.6'S 123°23.6'W / 48.8767°S 123.3933°W, a point in the ocean farthest from any land mass.

R'lyeh is a fictional lost city that first appeared in the H. P. Lovecraft short story "The Call of Cthulhu", first published in *Weird Tales* in June 1928.

23.1 Overview

According to Lovecraft's short story, R'lyeh is a sunken city in the South Pacific and the prison of the entity called Cthulhu.

The nightmare corpse-city of R'lyeh...was built in measureless eons behind history by the vast, loathsome shapes that seeped down from the dark stars. There lay great Cthulhu and his hordes, hidden in green slimy vaults.
—H. P. Lovecraft, "The Call of Cthulhu" (1928)

R'lyeh is characterized by bizarre architecture likened to non-Euclidean geometry. Norwegian sailor Gustaf Johansen, the narrator of one of the tales in the short story, describes the accidental discovery of the city: "a coastline of mingled mud, ooze, and weedy Cyclopean masonry which can be nothing less than the tangible substance of earth's supreme terror—the nightmare corpse-city of R'lyeh...loathsomely redolent of spheres and dimensions apart from ours" .*[1] The short story also asserts the premise that while currently trapped in R'lyeh, Cthulhu will eventually return, with worshipers often repeating the phrase *Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn*: "In his house at R'lyeh, dead Cthulhu waits dreaming" .*[1]

Lovecraft claims R'lyeh is located at 47°9'S 126°43'W / 47.150°S 126.717°WCoordinates: 47°9'S 126°43'W / 47.150°S 126.717°W in the southern Pacific Ocean.*[1] Writer August Derleth, a contemporary correspondent of Lovecraft, placed R'lyeh at 49°51'S 128°34'W / 49.850°S 128.567°W.*[2] The latter coordinates place the city approximately 5,100 nautical miles (9,400 km) from the actual island of Pohnpei (Ponape), the location of the fictional "Ponape Scripture". Both locations are close to the Pacific pole of inaccessibility (48°52.6'S 123°23.6'W / 48.8767°S 123.3933°W), a point in the ocean farthest from any land mass.

In Brian Lumley's Primal Land short story "The House of Cthulhu", the island is referred to as "Arlyeh" .*[3]

Charles Stross's novella *A Colder War* implicitly locates R'lyeh in the Baltic Sea, describing Cthulhu as being "scraped from a nest in the drowned wreckage of a city on the Baltic floor" .*[4]

The Tsuburaya Productions tokusatsu series *Ultraman Tiga* places R'lyeh in the South Pacific, and the series' antagonist, Gatanozoa, was born there. (The name Gatanozoa is an alternate version of Ghatanothoa, a monster that appears in Lovecraft and who was identified by Lin Carter as a son of Cthulhu.)

23.2 See also

- Bloop

- Oceanic pole of inaccessibility

23.3 Notes

- [1] H. P. Lovecraft, “The Call of Cthulhu” (1928)
- [2] Derleth, A. *The Black Island* (1952)
- [3] Lumley, B. (2007). “The House of Cthulhu” . *The House of Cthulhu: Tales of the Primal Land, Volume 1* (1st trade pbk. ed.). New York: Tor. p. 87. ISBN 978-0-7653-1074-3.
- [4] Stross, C. *A Colder War* (1997)

23.4 References

- Derleth, August (2000) [1952]. “The Black Island” . *Quest for Cthulhu*. New York: Carroll & Graf. ISBN 0-7867-0752-6.
- Harms, Daniel (1998). “R'lyeh” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 255. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (1984) [1928]. “The Call of Cthulhu” . In S. T. Joshi (ed.). *The Dunwich Horror and Others* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon. ISBN 1-56184-129-3.
- Schweitzer, Darrell (ed.) (2001). *Discovering H. P. Lovecraft*. Holicong, PA: Wildside Press. ISBN 1-58715-470-6.

23.5 External links

- *A Colder War*, Charles Stross (1997)

Chapter 24

Sarkomand

Sarkomand is a fictional city in H.P. Lovecraft's Dream Cycle stories, first mentioned in "The Dream-Quest of Unknown Kadath". * [1] * [2]

A ruined city on the northern shore of the Cerenerian Sea in the Dreamlands, it is described as being inhabited by the Men of Leng and was supposedly the capital of this race's realm in the distant past before they were conquered by the moon-beasts. The most prominent feature of Sarkomand is the Winged Lions guarding the trapdoor beneath which a spiral staircase descends into the Dark Abyss of the Dreamlands' underworld.

The city's name may have been inspired by Samarkand.

24.1 References

- [1] H.P. Lovecraft, *The Dream-Quest of Unknown Kadath* (1926)
- [2] Lin Carter, "The Strange Doom of Enos Harker" (Fragment) in *Crypt of Cthulhu*, No. 69, Yuletide 1989

Chapter 25

Serannian

Serannian is a fictional city in H. P. Lovecraft's *Dream Cycle* and appears in such stories as "Celephaïs" and *The Dream-Quest of Unknown Kadath*.

It is a sky-kingdom in Earth's *Dreamlands* and lies just off the coast of Ooth-Nargai near Celephaïs. Serannian is a "pink marble city of the clouds, which is built on that ethereal coast where the west wind flows into the sky" ("Celephaïs", Lovecraft). Its harbor is easily reached, as ships may sail into the clouds where the sky meets the *Cerenerian Sea*.

Like Celephaïs, Serannian is ruled by King *Kuranes*, who dwells there for half the year.

Chapter 26

Severn Valley (Cthulhu Mythos)

The **Severn Valley** is the setting of several fictional towns and other locations created by horror writer Ramsey Campbell. It is part of the Cthulhu Mythos started by H. P. Lovecraft..

26.1 Real-world location

The **River Severn** is an actual river in Wales and western England. Campbell's stories mention various real-world locales, including the **Cotswold Hills**,*[1] **Berkeley**, and the **A38 road**.*[2] These references place “Campbell Country” in the southern part of Gloucestershire, roughly between the cities of Gloucester and Bristol. This area is more correctly referred to as the **Vale of Berkeley** or the **Severn Estuary**; the real-world **Severn Valley** refers to an area around fifty miles (80 km) further north.

26.2 Ramsey Campbell

Campbell invented his locales, when, as a 15-year-old Lovecraft fan, he submitted Lovecraftian pastiches, set in Lovecraft's New England, to Arkham House's August Derleth. “Derleth told me to abandon my attempts to set my work in Massachusetts,” Campbell wrote in the introduction to his collection *Cold Print*, and he accordingly rewrote his stories with an English setting. His short story “The Tomb-Herd”, for example, was originally set in Lovecraft's **Kingsport, Massachusetts**. It was transposed to the Cotswold town of Temphill when it appeared as “The Church in High Street”, Campbell's first published story, in the 1962 Arkham House anthology *Dark Mind, Dark Heart*.

In that story, Campbell refers to hints “of actual worship of **trans-spatial beings** still practiced in such towns as Camside, Brichester, Severnford, Goatswood, and Temphill”, indicating that he had already conceived of most of the principal locations of his Severn Valley setting. At the time, the teenaged Campbell had never been to the actual Severn Valley; the imaginary landscapes he described may relate more to the post-World War II Merseyside scenes he was familiar with. He recalled in an interview:

There was probably a period when I was reading and trying to imitate Lovecraft, whilst equally exploring what was then a considerably ruined Merseyside landscape. Whole slews of ruined streets, which I was perfectly happy to wander through on my way to odd, out of the way cinemas. And because I saw the city all around me as this kind of gothic, almost supernatural landscape, I think a lot of that fed into my writing.*[3]

Campbell's first collection of short stories, *The Inhabitant of the Lake and Less Welcome Tenants* (1964), featured several stories set in the Severn Valley setting, including “The Room in the Castle”, “The Horror From the Bridge”, “The Insects From Shaggai”, “The Render of the Veils”, “The Inhabitant of the Lake”, “The Moon-Lens”, “The Mine on Yuggoth”, “The Plain of Sound”, and “The Stone on the Island”. His next collection, *Demons by Daylight* (1973), though described by Campbell as a conscious effort to throw off Lovecraft's influence, again used this Cthulhu Mythos-linked setting for several tales: “Potential”, “The Sentinels”, “The Interloper”, “The Enchanted Fruit”, “Made in Goatswood”, and a **metafictional** examination of Campbell's own Lovecraftian beginnings called “The Franklyn Paragraphs”.

After *Demons by Daylight*, Campbell returned to the Severn Valley sporadically, in such works as “Dolls” (in 1986's *Scared Stiff*), “The Tugging” (*The Disciples of Cthulhu* 1996), and the 2003 novel *The Darkest Part of the Woods*. In 1995 he contributed a rather tongue-in-cheek story set in the Severn Valley, “The Horror Under Warrendown”, to an anthology of horror fiction called *Made in Goatswood*.

26.3 Made in Goatswood

Made in Goatswood, edited by Scott David Aniolowski, and published by Chaosium, is a collection of stories by various writers set in Campbell's fictionalized Gloucestershire. Contributors to the anthology include A. A. Atanasio, Richard A. Lupoff and Robert M. Price.

26.4 Locations

Some of the major sites of Campbell's Severn Valley include Brichester, Goatswood, Temphill, Severnford, Clotton, and Camside.

26.4.1 Brichester

Brichester is the main town of Campbell's Severn Valley, the setting of several tales and often a background element of stories that take place elsewhere. (It plays the same role in Campbell's stories that *Arkham* does in Lovecraft's.) "These days Brichester has an impressively mundane surface", Campbell writes in "The Franklyn Paragraphs", "but I still sense that it may crack."

"The Enchanted Fruit" portrays "the daily press of Brichester, the false harsh rainbow of packed cars", and "churches robbed of dignity by plummeting iron balls" (though the protagonist recalls "streets where some lone house had struck him speechless with its silent pride, the noble bearing of its age and history").

Brichester has a wide variety of media outlets. "The Moon Lens" refers to the *Brichester Weekly News*. "The Tugging" establishes that the town also has a daily—*The Brichester Herald*, advertised as "Brichester's Evening Voice"—as well as a radio station, Radio Brichester. A reporter for the *Herald*, Ingels, is that story's main character; he complains at one point that the town lacks a TV studio. "The Franklyn Paragraphs" gives Brichester a horror fanzine, *Spirited*.

"Cold Print" refers to Brichester's Ultimate Press, who are described as publishing an important manuscript, once written by the medieval heretic Johannes Henricus Pott,*[4] a new 12th volume of the *Revelations of Glaaki*, and an entire line of bondage-related pornography. Brichester also has the True Light Press, mentioned in "The Franklyn Paragraphs", which turns out to be Roland Franklyn's self-publishing operation.

Brichester Central Library appears in "The Franklyn Paragraphs", where Errol Undercliffe notes of it, "You couldn't get farther from a Lovecraft setting." It does, however, carry a copy of Roland Franklyn's *We Pass From View*—as well as Ramsey Campbell's *The Inhabitant of the Lake*.

"Potential" opens at the town's Cooperative Hall, site of "Brichester's First Be-In-Free Flowers and Bells!" (The name of one of the bands that plays the be-in, the Faveolate Collosi, alludes to Campbell's story "The Mine on Yuggoth".) The Co-operative Social Club is also referred to in "The Interloper".

Brichester University

While "The Enchanted Fruit" mentions "the hard bleached University smashing and swallowing ornate facades", in *The Darkest Part of the Woods*, Brichester University's architecture is more traditional, with a "long, lofty Gothic facade, and high pointed windows." An "echoing vaulted sandstone corridor" leads from "the towering front doors of the university."*[5]

One of the first mentions of Brichester University is in "The Horror From the Bridge," where it is said "they were familiar with things whose existence is not recognized by science." In that story, Philip Chesterton, formerly a librarian at the *British Museum*, takes a job in the university's library in 1901 in order to keep an eye on strange goings on in Clotton. The library once kept copies, in a locked case, of "the *Necronomicon*, the *Revelations of Gla'aki*, *De Vermis Mysteriis*, and other titles as ominous," but in the 1960s "a Muslim student... spray(ed) them with lighter fluid and set fire to them," destroying them completely.*[6]

In "The Mine on Yuggoth," Brichester native Edward Taylor enrolled in the university in 1918, where he "led a witch cult, centering around a stone slab in the woods off the Severnford road." Taylor, along with other participants including "the artist Nevil Craughan, and the occultist Henry Fisher," were subsequently expelled.

There is a science-fiction shop, Worlds Unlimited, near the University campus "in the dilapidated Victorian streets which have become the student quarter".*[7] In the same neighborhood is the Scholar's Rest: "Beneath a jauntily sagging slate roof the squat sandstone building faced the university campus... Each window of the pub held a swelling like a great blind eye... (T)he dim low-timbered interior was lined with old books." The pub's strongest ale is called Witch's Brew.*[8] Another near-campus dining option is Peace & Beans, a vegetarian restaurant with "rough wooden tables" and a clientele of "students and a few health-conscious oldsters."*[9]

Mercy Hill

Mercy Hill, a Brichester neighborhood with "ribs of terraced streets",*[5] stands out in Campbell's world for its "mundanity", as he describes the scene in "The Franklyn Paragraphs".

In the same story, however, at the "bottom of Mercy Hill" is Dee Terrace, the address of the house of Roland Franklyn, which is described as "look(ing) like Satan was in residence".

Mercy Hill is mentioned in "The Horror From the Bridge" as the site of a 19th-century prison; in "The Moon-Lens", Mercy Hill Hospital is the name of the institution where, in 1961, Roy Leakey seeks mercy killing from Dr. James Linwood, an advocate of *euthanasia*. The

story “The Mine on Yuggoth” records that Edward Taylor was taken to Mercy Hill Hospital, shortly after his failed 1924 ascent of the Devil's Steps, and ever since then, his X-ray scans have been placed in a restricted file.

Franklyn is buried in the graveyard next to Mercy Hill Hospital.

Lower Brichester

The seedier side of town is known as Lower Brichester, a neighborhood described in “The Franklyn Paragraphs” as “the sort of miniature cosmopolis one finds in most major English towns: three-story houses full of errant lodgers, curtains as varied as flags at a conference but more faded, the occasional smashed pane, and the frequent furtive watchers.” While in “The Tugging”, a tale with an apocalyptic theme, the neighborhood is depicted as being in an advanced state of dereliction.

The observer finds himself sympathizing with the district's “abandonment, and indifference to time.”

In “The Franklyn Paragraphs”, Lower Brichester's Pitt Street is the former address of Errol Undercliffe (1937–1967), a writer who specializes in “contemporary treatments of traditional macabre themes.” In “The Tugging”, it is the location of the Brichester Arts Lab, a program run by Annabel Pringle that practices “associational painting”—a technique that uses *free association* to discover images, starting with suggestions from the *I Ching*.

“Cold Print” takes place in Lower Brichester, at a bookshop known only in the story as American Books Bought and Sold. This store was the site of a manifestation of the entity *Y'golonac*.

Lakeside Terrace

North of Brichester is the body of water referred to in “The Inhabitant of the Lake.” Supposedly once an impact-crater, the lake is overlooked by a row of houses called **Lakeside Terrace**, built to serve as dwellings for a small cult who worshiped the extraterrestrial being *Glaaki*. Led by one Thomas Lee, and remaining at the lake from 1790 until shortly after 1865, the cult received the *Revelations of Glaaki* as dream-sendings, and soon published an expurgated nine-volume set from an original 11-volume manuscript. Long after the cult's disappearance, local painter, Thomas Cartwright, took up residence at Lakeview Terrace, where he worked on the painting *The Thing in the Lake*, before his mysterious demise.

The Devil's Steps

As described in “The Mine on Yuggoth”, the Devil's Steps are a “rock formation beyond Brichester” which:

stretched fully 200 feet up in a series of steps to a plateau; from some way off the illusion of a giant staircase was complete, and legend has it that Satan came from the sky to walk the earth by way of those steps... In the center of the plateau stood three stone towers joined by narrow catwalks of black metal between the roofs... The (central) tower is approximately 30 ft. in height, windowless, and with a strangely angled doorway opening on a staircase leading into darkness.

At the top of the main tower is a dimensional gate to the planet *Yuggoth*. The towers are surrounded by an “alien species” of fungus, with “a grey stem covered with twin-ling leaves” that uncurl toward approaching visitors.

26.4.2 Goatswood

Goatswood, first described in the short story “The Moon-Lens”, is an isolated town surrounded by woods to the east of Brichester. The narrator of that story is struck by the town's atmosphere: “The close-set dull-red roofs, the narrow streets, the encircling forests—all seemed somehow furtive.” As in Lovecraft's *Innsmouth*, the residents of Goatswood have a distinctive, offputting appearance; a typical resident is described as “revoltingly goatlike”, resembling “a medieval woodcut of a *satyr*”, and clad in “grotesquely voluminous” garments. Instead of worshipping a race of monsters from the sea (the *Deep Ones*), however, they worship *Shub-Niggurath*.

The most prominent feature of Goatswood is the titular Moon-Lens: A “metal pylon, 50 feet high, rose from the center of the square. At the top (is)... a large convex lens surrounded by an arrangement of mirrors, and all hinged on a pivot attached to the ground by taut ropes.” It is said, by perhaps an unreliable character, to have originally been built by the *Romans*.

Goatswood is sometimes an unavoidable connection on the train route from Exham to Brichester. The infrequent visitors to Goatswood, “The Moon Lens” reveals, eat at the Station Cafe and stay at the Central Hotel.

In a later story, “Made in Goatswood”, the village has more to offer to outsiders: a curiosity shop with a toad-like proprietor whose “hands were brown and crinkled as the paper in which he wrapped the parcels,” selling disturbing lawn ornaments; a fruit stand in a “canvas stall like a shrine” where fruit resembling peaches are offered by a girl whose “eyelids lowered wickedly.” There's even a red light district, Fitzroy Street, on the edge of town.

“The Franklyn Paragraphs” mentions a number of places visited by “the circle of young men” around occultist Roland Franklyn; Goatswood is among them.

In the “woods toward Goatswood” is a clearing, according to “The Insects of Shaggai”, where a meteorite once fell in the 17th century; a coven that subsequently worshiped there was executed by real-life witchfinder **Matthew Hopkins**. Within the clearing is a mysterious gray cone, home to the titular creatures; the story “The Moon Lens” also alludes to this artifact.

These woods are also featured in “The Enchanted Fruit”, whose protagonist at first finds them enticing; “Each corridor of trees seemed made to be explored, each green shadow promised mystery;” and later forbidding; “A screen of leaves seemed secretive; parted, it revealed only vistas of dim branches.” In the forest, he finds a tree whose “rich trunk, dark yet warm, stood alone on a mound of autumn built high from the edge of the glade;” he eats the fruit of this tree, “large as apples, soft and shaped as peaches,” to his immediate delight and eventual regret.

26.4.3 Temphill

Temphill is the main setting for “The Church in High Street”, Campbell's first published story in the Severn Valley. There it's described as a “decaying Cotswold town” and “a place of ill repute.” Describing the town, the narrator notes that:

around the blackened hotel at the center of Temphill, the buildings were often greatly dilapidated... gabled dwellings, often with broken windows, and patchily unpainted fronts, but still inhabited. Here, scattered unkempt children stared resignedly from dusty front steps or played in pools of orange mud on a patch of wasted ground, while the older tenants sat in twilight rooms.

The church of the title is set on a hill near the center of town, around which the town was built. It is said to exist “conterminously” with a temple of **Yog-Sothoth**. Those who penetrate the catacombs beneath the church; reached via a trap door beneath the first set of pews; find themselves unaccountably unable to leave the town, as if the streets were turning back on themselves.

In “The Church on High Street”, Temphill is home to John Clothier, “a man possessed of an extraordinary amount of ancient knowledge,” and Albert Young, a young man working on a “book on witchcraft and witchcraft lore.” In the subsequent story “The Horror from the Bridge”, Temphill is where James Phipps acquires “extremely rare chemicals”, as well as his mysterious wife.

“The Franklyn Paragraphs” lists Temphill as one of the places that “the circle of young men” around Roland

Franklyn visit. Franklyn's widow, complaining about the horrors he had put her through, says: “He took me down to Temphill, and made me watch those things dancing on the graves.”

26.4.4 Severnford

Severnford, a community on the River Severn, almost directly northwest of Brichester, is described in “The Plain of Sound” as a dull place to visit:

Once one leaves behind the central area of Severnford, where a group of archaic buildings is preserved, and comes to the surrounding red-brick houses, there is little to interest the sight-seer. Much of Severnford is dockland, and even the country beyond is not noticeably pleasant to the forced hiker... (S)ome of the roads are noticeably rough.

The “forced” is a reference to the fact there is only one bus-route daily from Severnford to Brichester, which leaves in the morning; if visitors miss it, walking may be the only alternative. It is a full morning's walk away, and the route is not well-marked.*[10] (The motor route between Brichester and Severnford passes by “hills... like sleeping colossi.”)*[11]

One attraction is the Inn at Severnford, a facility in central Severnford which is said to be “one of the oldest (inns) in England”. However, in 1958 it was found to be “temporarily” closed to the public, reportedly because of repeated **vandalism**.*[10]

Severnford and its outskirts are the main setting of Campbell's “The Room in the Castle”, in which the Anglican church in Severnford is noted for having “a stone carving depicting an angel holding a large **star-shaped** object in front of a cowering toad-like object.”

The castle of the title is a ruined mansion on the outskirts of town, past Cotton Row: “It was set on the crest of the hill, three walls still standing, though the roof had long ago collapsed. A lone tower stood like a charred finger against the pale sky.” It was once the home of Sir Gilbert Morley, described as an “18th-century warlock” who imprisoned the Great Old One **Byatis** in the castle's basement.

Campbell returned to Severnford in the story “Potential”, a setting in which “(t)he streets were lit by gas-lamps, reflected flickering in windows set in dark moist stone.” The climactic scene of that story is set in a disused Severnford pub called The Riverside, used as a sort of clubhouse by cultists who listen to **Penderecki**, while reading both Roland Franklyn and Ultimate Press pornography. There is a suggestion that the Severnford authorities are

complicit in the cult's activities: "Oh, the police know about this," one cult member says. "They're used to it by now, they don't interfere."

About two-and-a-half miles (by foot) out of Severnford, after passing a "thickly overgrown forest, where (one) would certainly have become further lost," and crossing "monotonous fields (without) seeing a building or another human being," one comes to "an area of grassy hillocks," followed by a region of "miniature valleys". It is in one of these that the title phenomenon of "The Plain of Sound" was encountered, next to a house once inhabited by former Brichester University professor Arnold Hird. This peculiar phenomenon can become a gateway into the Gulf of S'glhuo.

In the story "The Faces at Pine Dunes", Severnford is named by the fictional book *Witchcraft in England* as one of several centers of witchcraft activity—apparently the only place in the Severn Valley so listed.

The Island beyond Severnford

The island beyond Severnford is referred to in the title of the story "The Stone on the Island".

In the 19th century, the island became associated with a series of shocking mutilations. Victims, only some of whom survive the ordeal, began with witch-cult follower Joseph Norton in 1803, followed by Severnford clergyman Nevill Rayner in 1826, an unnamed prostitute in 1866, who was taken to Brichester Central Hospital, a local folk customs investigator named Alan Thorpe in 1870, a Brichester University student in 1930, and Mercy Hill paranormal researcher Dr. Stanley Nash (who escaped mutilation by suicide) and his son Michael (the latest victim) in 1962.

"The island beyond Severnford" is visited by Franklyn's circle in "The Franklyn Paragraphs". The island is reachable via: "a small hut" "on the edge of the docks" that advertises, "Hire a boat and see the Severn at its best!" * [12]

26.4.5 Clotton

Clotton, the scene of Campbell's "Dunwich Horror" pastiche "The Horror From the Bridge", is a small town set where the river Ton flows into the Severn. Only a "few leaning red-brick houses... remain of the uptown section of the once-prosperous town;" the rest of the town was deliberately destroyed in 1931, for reasons explained in the story. In "The Horror Under Warrendown," Clotton is mentioned as "a small settlement which appeared to be largely abandoned, its few occupied houses huddling together on each side of a river." The story notes the town's "stagnant almost reptilian smell and chilly haze."

The town's most noteworthy feature, also dating to 1931, is a "20-foot high concrete building... on the bank of

the Ton", with an "eldritch sign clumsily engraved on each wall," * [13] carvings that "were blurred by moss and weather." * [14]

The town was once home to James Phipps, "a gaunt pallid-faced man, with jet-black hair, and long bony hands" who died in 1898, aged well over a century, and his son Lionel Phipps (1806–1931). Both were odd individuals given to "unorthodox scientific researches" and nocturnal excavation. They lived on Riverside Alley, "a little-tenanted street within sight of a bridge over the Ton" * [13]

Outside of Clotton, according to "The Horror From the Bridge," there is a "pit on a patch of waste ground on what used to be Canning Road, near the river," containing "roughly-cut steps, each carrying a carven five-pointed sign, which led down into abysmal darkness."

In "The Franklyn Paragraphs," which mentions Clotton as another place visited by the Franklyn circle, Franklyn's widow notes that "we went down the steps below Clotton."

26.4.6 Camside

Camside is home to the occultist Henry Fisher, who summons the Outer God *Daoloth* in the story "The Render of the Veils" * [15] The town's paper, the *Camside Observer*, is mentioned in that story, as well as in "The Room in the Castle", which also notes that the town was the home of James Phipps, until he was expelled in 1800 for practicing weird science, resettling in Clotton.

In "The Mine on Yuggoth", Edward Taylor is committed to the Camside Home for the Mentally Disturbed in 1924, after his ascent of the Devil's Steps.

26.4.7 Warrendown

In "The Horror Under Warrendown", written for the 1995 Severn Valley anthology *Made in Goatswood*, Campbell introduced Warrendown, a village off the main road between Birmingham and Brichester. (Clotton, the story notes, is between Brichester and Warrendown.)

Near the edge of the village, which is only half a mile wide, there is a school, described as "one long mound fattened by a pelt of thatch, grass, and moss." The school is connected to a rotting, half-ruined church that "once possessed a tower, the overgrown stones of which were scattered beyond the edge of the village." Inside the church, "the dozen or so pews on either side of the aisle, each pew broad enough to accommodate a large family, were only bloated green with moss and weeds; but the altar before them had been levered up, leaning its back against the rear wall of the church and exposing the underside of its stone." Where the altar used to be is the entrance to a system of tunnels that lead to the entity referred to in the story's title.

The air in the village is filled with a “rotten vegetable sweetness” . The inhabitants, like those of Lovecraft's *Innsmouth*, share a “look” , but while the people of Innsmouth resemble frogs, those of Warrendown call to mind rabbits, with “plump yet flattish face(s)” that sometimes appear furry, “swollen” eyes, “bestial” teeth, and outsized ears and feet.

26.5 References

- [1] “The Church in High Street”
- [2] “The Room in the Castle”
- [3] Cold Print (website), “A Demon by Daylight”
- [4] Pott's untitled manuscript is mentioned in “The Mine on Yuggoth” .
- [5] *The Darkest Part of the Woods*, Chapter 1
- [6] *The Darkest Part of the Woods*, Chapter 20
- [7] *The Darkest Part of the Woods*, Chapter 3-4
- [8] *The Darkest Part of the Woods*, Chapter 10
- [9] *The Darkest Part of the Woods*, Chapter 11
- [10] “The Plain of Sound”
- [11] “Potential”
- [12] “The Stone on the Island”
- [13] “The Horror From the Bridge”
- [14] “The Horror Under Warrendown”
- [15] Fisher was expelled from Brichester University in “The Mine on Yuggoth” .

26.6 Sources

- Aniolowski, Scott David (ed.) (1995). *Made In Goatswood*. Oakland, California: Chaosium. ISBN 1-56882-046-1.
- Campbell, Ramsey (1987). *Cold Print* (1st ed.). New York, New York: Tom Doherty Associates. ISBN 0-8125-1660-5.
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- Campbell, Ramsey (2002). *Scared Stiff: Tales of Sex and Death*. New York: Tom Doherty Associates. ISBN 0-7653-0004-4.

Chapter 27

Ulthar

Ulthar is both a **fictional town** and a fictional deity. The town of Ulthar is part of H. P. Lovecraft's Dream Cycle, appearing in such stories as *The Dream-Quest of Unknown Kadath* (1926), "The Cats of Ulthar" (1920) and "The Other Gods" (1933).

The town is also the starting point for *The Dream Quest of Vellit Boe*, a 2016 novel by Kij Johnson which makes significant use of Lovecraft's Dream Cycle.

27.1 Town

Ulthar is located "beyond the River **Skai**" and its most significant law is that "no man may kill a cat", a statute instituted because of the horrific vengeance visited upon the last people to do so. Cats in Ulthar are intelligent and can communicate with humans that speak their tongue. The modest Temple of the Elder Ones is found in Ulthar and, at the time of **Randolph Carter**'s visit, its patriarch was **Atal**, one time companion of **Barzai the Wise**. According to the **zoogs** of the **Enchanted Wood**, a copy of the **Pnakotic Manuscripts** is located in this temple.

27.2 Deity

Ulthar (or Uldar) is a deity mentioned in the (fictional) *Sussex Manuscript*. He is the son of Sothoth and was sent to Earth to keep watch over the **Great Old Ones**.*[1]

27.3 References

- Lovecraft, Howard P. (1986) [1926]. "The Cats of Ulthar". In S. T. Joshi (ed.). *Dagon and Other Macabre Tales* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-039-4. Definitive version.
- Lovecraft, Howard P. (1985) [1920]. "The Dream-Quest of Unknown Kadath". In S. T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.

- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Johnson, Kij (2016). *The Dream Quest of Vellit Boe*. St Martin's Press. ISBN 978-0765391414.

27.3.1 Notes

- [1] Harms, "Ulthar", *The Encyclopedia Cthulhiana*, pp. 308–9.

Chapter 28

Underworld (Dreamlands)

The **underworld** is a fictional location in the **Dream Cycle** of H. P. Lovecraft. It is described in detail in Lovecraft's novella *The Dream-Quest of Unknown Kadath* (1926).

The underworld lies beneath the whole of the **Dreamlands** and has a few entrances to it in various places. It is dimly lit by a mysterious phosphorescence known as the “death-fire”. The underworld is inhabited by a variety of horrors, the most common being the **ghouls**.

28.1 Inhabitants

28.1.1 Ghasts

After a moment something about the size of a small horse hopped out into the grey twilight, and Carter turned sick at the aspect of that scabrous and unwholesome beast, whose face is so curiously human despite the absence of a nose, a forehead, and other important particulars.

—H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*

The ghasts are a race of fearsome **humanoids** that live in the vaults of Zin. They are much larger than a man and have a vaguely human face, albeit missing a nose. Their skin is rough and knotty. Their senses are unusually acute; they can see in the dark and have a strong sense of smell. They hop about on a pair of hooved, **kangaroo**-like legs, and are swift, strong, and agile. They have also been described as lacking a forehead. Ghasts prefer to dwell in complete darkness and have no tolerance for natural light—sunlight will kill them instantly. Otherwise, the dim, pale glow of the underworld seems to cause them little harm.

The ghasts are aggressive **carnivores** and often hunt in packs, though they are quick to turn cannibalistic when no game is readily available. They prey mostly on the gugs, but have no qualms about eating other denizens of the underworld. Their method of attack is particularly savage and gruesome, rending and tearing apart their victims with their muzzles, paws, and hooved feet.

28.1.2 Gugs

It was a paw, fully two feet and a half across, and equipped with formidable talons. After it came another paw, and after that a great black-furred arm to which both of the paws were attached by short forearms. Then two pink eyes shone, and the head of the awakened gug sentry, large as a barrel, wobbled into view. The eyes jutted two inches from each side, shaded by bony protuberances overgrown with coarse hairs. But the head was chiefly terrible because of the mouth. That mouth had great yellow fangs and ran from the top to the bottom of the head, opening vertically instead of horizontally.

—H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*

Gugs are a race of horrifying **giants**. They are speechless, communicating only by facial expressions.

The gugs were banished to the underworld by the earth's gods, the **Great Ones**, for an unnamed blasphemy. Now they reside in a terrifying, underground city, dwelling in lofty, round, **cyclopean** towers. Nearby, colossal **monoliths** mark the **cemetery** of the gugs.

In the midst of the gug city, the Tower of Koth contains a stairway that leads to the **Enchanted Wood** in the upper Dreamlands. There it is sealed by a huge stone trapdoor with a large iron ring. Because of a curse of the gods, no gug may open that door, though no such restriction prevents a gug from climbing to the very top of the tower.

Gugs prey on the ghasts that live in the Vaults of Zin (though prior to their banishment, they had been known to devour wayward dreamers). When in sufficient numbers, ghasts may likewise prey on the gugs. Though gugs would seem to have the advantage, they nonetheless superstitiously fear ghouls. The gugs often indulge in great feasts and, once engorged, retire to their great towers to sleep.

28.1.3 Night-Gaunts

Nightgaunts are black humanoids with bat-like wings, rubbery bodies, inward pointing horns, barbed tails, and faceless heads. They guard the entrances to the Underworld from dreamers. They inhabit the entrances on the mountain, Ngranek, and are the reason people fear to climb too high on that mountain. They also guard the entrance to the Underworld at Sarkomand and the tops of the mountains that separate the plateau of Leng from Inganok and the Giant's Quarry. They attack at night and are said to “tickle” their prey into submission. The Nightgaunts have been known to take the dreamers who are close to the entrances of the underworld and leave them in the Vale of Pnath, at the mercy of the dholes that dwell there but are never seen. Nightgaunts are very dangerous and are capable of easily taking down Moon Beasts and stealing off dreamers unawares in their travels. It is said that you are more likely to be attacked by a Nightgaunt if you think about them often.

The Night-Gaunts and the Ghouls have a relationship in which the Nightgaunts may act as steeds for the Ghouls and servants. They also serve the Outer God, Nodens. The Shantak-bird has a remarkable fear of Nightgaunts.

28.2 Places

28.2.1 City of the Gugs

The City of the Gugs is a colossal, horrifying cityscape of soaring, cyclopean towers. It is the dwelling place of the gugs, banished to the underworld by a covenant of the gods. Its most prominent landmark is the Tower of Koth, which contains a legendary stairway that leads to the surface.

Close by the city is the cemetery of the gugs, its graves marked by huge stone monoliths. Ghouls often dine here; a deceased gug feeds them for almost a year.

28.2.2 Crag of the Ghouls

The Crag of the Ghouls is a rugged cliff in the Peaks of Thok, from which the ghouls of deeper dreamland pitch the leftover bones of their sepulchral feasts. Uncounted miles below the crag is the bone-filled “Vale of Pnath.”

28.2.3 Great Abyss

The Great Abyss is a realm that lies below the ruins of Sarkomand, and is possibly a massive cavern that joins with all parts of the underworld. It connects with the upper Dreamlands by a stairway in Sarkomand.

The Abyss is ruled by the god Nodens, who is served by the night-gaunts. Nodens' influence seems very languid

in the underworld and does not appear to extend much beyond the Abyss itself; except perhaps to Ngranek on the isle of Oriab, whose upper slopes are guarded by his night-gaunts.

28.2.4 Peaks of Thok

The Peaks of Thok (or Throk) is a frightening range of towering granite mountains in the underworld.

28.2.5 Vale of Pnath

The vale of Pnath (or Pnoth) is a vast pit in the underworld. It is flanked by the Peaks of Thok and is mostly lightless. The vale is filled with a mountain-sized heap of bones and is “the spot into which all the ghouls of the waking world cast the refuse of their feastings” (*The Dream-Quest of Unknown Kadath*, Lovecraft). Enormous worm-like creatures, known as dholes, burrow through the vale. Night-gaunts often carry helpless victims to the vale, where they are left to die.

28.2.6 Vaults of Zin

The Vaults of Zin is a huge cavern in the underworld. It lies near the cemetery of the gugs and opens onto a large cave that “is the mouth of vaults of Zin, and the vindictive ghosts are always on watch there for those denizens of the upper abyss” (*The Dream-Quest of Unknown Kadath*, Lovecraft). The ghosts who dwell in the Vaults of Zin prey on ghouls and gugs, and sometimes even one another.

It is possible that a well in the monastery of the High Priest Not to Be Described in the Plateau of Leng connects with the Vaults of Zin.

28.3 References

- Lovecraft, Howard P. (1985) [1926]. “*The Dream-Quest of Unknown Kadath*”. In S.T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version from original manuscripts.

Chapter 29

Y'qaa

Y'qaa or **Y'quaa** is one of the underground realms under Mount Voormithadreth from the writings of Clark Aston Smith's Hyperborean cycle. Several of the Old Ones from the Cthulhu Mythos live there, most notably Ubbo-Sathla.

Also see *Outer Gods and Elements of the Cthulhu Mythos*.

Chapter 30

Yian (fictional city)

Yian is a fictional city created by Robert W. Chambers and also referred to by H. P. Lovecraft. In the city, a great river flows under a thousand bridges, it is always summer and the sound of silver bells fills the air. In a portion of *The Maker of Moons* it is said to lie “across seven oceans and the river which is longer than from the Earth to the Moon.” This could possibly imply that it lies in some unknown dimension, the gateway to which lies in the heart of **China**. It is the place where the Kuen-Yuin reside, along with their leader, **Yue-Laou**. In its surrounding areas lie “the dead plains of Black Cathay” and “the mountains of Death, whose summits are above the atmosphere” and “Abbadon” . The god in Yian is Xangi.

Chapter 31

Yuggoth

Yuggoth (or **Iukkoth**) is a fictional planet in the Cthulhu Mythos of H. P. Lovecraft. It is deemed to be located at the very edge of the Solar System.

31.1 Links with Pluto

At the time of the discovery of the then-planet Pluto in 1930 Lovecraft himself very casually suggested, in a letter to a friend, that Yuggoth might “probably” be the same as Pluto. Other writers have since claimed that it is actually an enormous trans-Neptunian world that orbits perpendicular to the ecliptic of the solar system. The Italian astronomer Albino Carbone has suggested that any planet discovered beyond Pluto might be named Yuggoth.*[1]

31.2 In the Cthulhu Mythos

Yuggoth... is a strange dark orb at the very rim of our solar system... There are mighty cities on Yuggoth—great tiers of terraced towers built of black stone... The sun shines there no brighter than a star, but the beings need no light. They have other subtler senses, and put no windows in their great houses and temples... The black rivers of pitch that flow under those mysterious cyclopean bridges—things built by some elder race extinct and forgotten before the beings came to Yuggoth from the ultimate voids—ought to be enough to make any man a Dante or Poe if he can keep sane long enough to tell what he has seen...

—H. P. Lovecraft, "The Whisperer in Darkness"

Yuggoth is the planet where the extraterrestrial Mi-go have established a colony. The Mi-go's city sits at the edge of a pit wherein dwells an ancient and horrifying entity feared by the Mi-go. They periodically abandon the city on those occasions when it rises from the pit and can be seen directly.

The being Cxaxukluth, along with Tsathoggua and his parents, migrated to Yuggoth from Xoth. A dysfunctional family in their own right, Cxaxukluth's progeny abandoned their patriarch and sought refuge deep in the bowels of Yuggoth, owing to Cxaxukluth's cannibalistic tendencies. Soon thereafter they fled Yuggoth, though Cxaxukluth still dwells there to this day.

It (Rhan-Tegoth) came to the earth from lead-grey Yuggoth, where the cities are under the warm, deep sea.

—H. P. Lovecraft, "The Horror in the Museum"

Yuggoth is also given as the source of the Shining Trapezohedron in The Haunter of the Dark.

31.2.1 tok'l-metal

On Yuggoth, the Mi-go mine a strange metal known as tok'l. Tok'l-metal is used in the manufacture of the Mi-go's notorious “brain cylinders”, but it also has other ritual uses as well.

31.3 In other fiction

Yuggoth itself hung directly overhead, obscenely bloated and oblate, its surface filling the heavens... and all the time pulsing, pulsing, pulsing like an atrocious heart, throbbing, throbbing.

—Richard A. Lupoff, “The Discovery of the Ghooric Zone—March 15, 2337”

In Richard A. Lupoff's 1977 short story “The Discovery of the Ghooric Zone—March 15, 2337”, Yuggoth is the hypothetical Planet X—then predicted by perturbations to Neptune & Pluto's orbits, & now, in 2017, by the orbit of several Sednoid-type objects lying perhaps in the inner Oort Cloud.*[2] Lupoff's Yuggoth is a colossal planet, double the size of Jupiter & as big as six-hundred earths. The planet pulses, throbs, & glows with a “low crimson radiance” from pulsating lava tectonics, “like

an atrocious heart.” Its rotational velocity is 80,000 kilometers per hour, & thus Yuggoth is oblate & flattened at the poles. The planet has numerous moons like the other giant bodies of our outer **solar system**, to include the single moons *Nithon* & *Zaman*, and the twin-moons *Thog* and *Thok*—all names intertextually chosen by the Lovecraft enthusiast on board the planet's visiting ship *Khons*, a character named “Sri Gomati,” from Lovecraft's long sonnet sequence, “Fungi from Yuggoth” (1929-30).

31.3.1 Other references

- Yuggoth is briefly mentioned in John Bellairs's *The Face in the Frost* as part of a wizard's model of the cosmos. It is described as “the terrible black planet...which rolls aimlessly in the stupefying darkness.”
- A being or “living concept” which is dubbed a Yuggoth by the narrator possesses Allan Quatermain's abandoned mortal shell in the illustrated story *Allan and the Sundered Veil* in the first graphic novel volume of *The League of Extraordinary Gentlemen*. The Yuggoth is described as being known as “a creature, a planet, and an idea” and is an abstract alter-dimensional entity which is entering through the hole in the fabric of time that the story revolves around.
- An entity referred to as both Nyarlathotep and “Yuggoth's emissary” appears towards the end of *The League of Extraordinary Gentlemen: Black Dossier*. The being is involved in diplomacy in the *Blazing World*.
- Yuggoth is also a theme which is discussed in detail in Kenneth Grant's *Typhonian Trilogy*.
- The H. P. Lovecraft story “The Whisperer in Darkness” is the main focal point in the Electric Wizard song “Weird Tales: Electric Frost/Golgotha/Altar of Melektaus.” This can be seen in lyrics such as “From ancient Yuggoth, black rays emit, Evil's narcotic cyclopean pits.”
- Jack Chalker's novel *Horrors of the Dancing Gods* references “Far Yuggoth” as the continent of the sub-Earth world of Husaquahr from which all evil things come. Far Yuggoth can only be reached by taking a ship called the Hovecraft.
- In Brian Keene's novel *A Gathering of Crows*, Levi traps the minions of Meeble by tricking them into the Labyrinth, a corridor between planes of reality. When his adversaries close in to seemingly finish him, he informs that they are powerless. As they are now on Yuggoth, which is the planet ruled by Behemoth, a more powerful member of the Thirteen...

- In the upcoming video game *Phoenix Point*, one of the background short stories identifies Yuggoth as the source of an infestation that wiped out an ancient civilization millions of years ago. Presumably, the similar infestation threatening Earth in the game comes from the same source.* [3]

31.4 Moons

31.4.1 Nithon

Nithon is a cloud-laden moon of Yuggoth. It is covered by fungi and has luminescent clouds that block all sunlight.* [4]

31.4.2 Thog and Thok

Thog and Thok are twin moons of Yuggoth. Very little is known about these moons, though Thog is said to be a pitch-black world. On the surface of Thog is the fabled *Ghooric Zone*—a green-litten subterranean cavern containing a putrid lake where “puffed **shoggoths** splash”.* [5]

31.5 References

31.5.1 Notes

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- Lupoff, Richard A. “The Discovery of the Ghooric Zone—March 15, 2337” (1977) [Planet X, Nithon, Thog and Thok, Yuggoth, Zaman].
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31.5.3 Other references

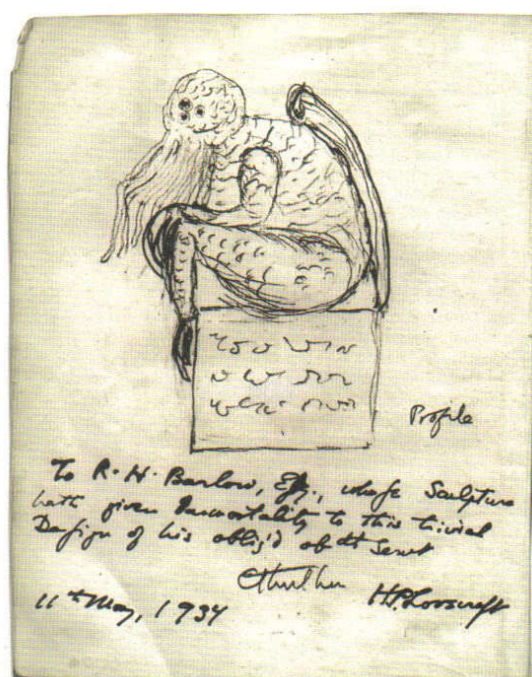
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31.6 External links

- “The Family Tree of the Gods” by Clark Ashton Smith
- *Night Terrors* by Michael Fantina, a poem containing references to Yuggoth
- “The Discovery of the Ghooric Zone—March 15, 2337” by Richard Lupoff

Chapter 32

Cthulhu Mythos



A sketch of Cthulhu drawn by Lovecraft, May 11, 1934

The **Cthulhu Mythos** is a shared fictional universe, based on the work of American horror writer H. P. Lovecraft. The term was coined by August Derleth, a contemporary correspondent of Lovecraft's, to identify the setting and lore employed by Lovecraft and his literary successors. The name *Cthulhu* derives from a central creature in Lovecraft's literary works such as the short story "The Call of Cthulhu", first published in pulp magazine *Weird Tales* in 1928. The writer Richard L. Tierney later applied the term "Derleth Mythos" to distinguish between Lovecraft's works and Derleth's later stories.*[1]*[2] Authors of Lovecraftian horror in particular frequently use elements of the Cthulhu Mythos.*[3]*:viii-ix

32.1 History

In his essay "H. P. Lovecraft and the Cthulhu Mythos", Robert M. Price described two stages in the development of the Cthulhu Mythos. Price called the first stage



Cover of the pulp magazine *Weird Tales* (March 1944, vol. 37, no. 4) featuring "The Trail of Cthulhu" by August Derleth. Cover art by John Giunta.

the "Cthulhu Mythos proper." This stage was formulated during Lovecraft's lifetime and was subject to his guidance. The second stage was guided by August Derleth who, in addition to publishing Lovecraft's stories after his death, attempted to categorize and expand the Mythos.*[4]*:8*[5]*:5

32.1.1 First stage

An ongoing theme in Lovecraft's work is the complete irrelevance of mankind in the face of the cosmic horrors that apparently exist in the universe. Lovecraft made frequent references to the "Great Old Ones", a loose pan-

theon of ancient, powerful **deities** from space who once ruled the Earth and have since fallen into a deathlike sleep.*[3]:viii While these monstrous deities have been present in almost all of Lovecraft's published work (his second short story **Dagon** is considered the start of the mythos), the first story to really expand the pantheon of Great Old Ones and its themes is **The Call of Cthulhu**, which was published in 1928.

Lovecraft broke with other pulp writers of the time by having his main characters' minds deteriorate when afforded a glimpse of what exists outside their perceived reality. He emphasized the point by stating in the opening sentence of the story that "The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents."*[6]

Writer Dirk W. Mosig notes that Lovecraft was a "mechanistic materialist" who embraced the philosophy of *cosmic indifference*. Lovecraft believed in a purposeless, mechanical, and uncaring universe. Human beings, with their limited faculties, could never fully understand this universe, and the **cognitive dissonance** caused by this revelation lead to insanity, in his view. This perspective made no allowance for religious belief which could not be supported scientifically, with the incomprehensible, cosmic forces of his tales having as little regard for humanity as humans have for insects.*[7]*[8]:22

There have been attempts at categorizing this fictional group of beings. Phillip A. Schreffler argues that by carefully scrutinizing Lovecraft's writings, a workable framework emerges that outlines the entire "pantheon"—from the unreachable "Outer Ones" (e.g. **Azathoth**, who occupies the centre of the universe) and "Great Old Ones" (e.g. Cthulhu, imprisoned on Earth in the sunken city of **R'lyeh**) to the lesser castes (the lowly slave **shoggoths** and the **Mi-go**).*[9]

David E. Schultz, however, believes that Lovecraft never meant to create a canonical Mythos but rather intended his imaginary pantheon to merely serve as a background element.*[10]:46, 54 Lovecraft himself humorously referred to his Mythos as "Yog Sothothery" (Dirk W Mosig coincidentally suggested the term *Yog-Sothoth Cycle of Myth* be substituted for *Cthulhu Mythos*).*[11]*[12] At times, Lovecraft even had to remind readers that his Mythos creations were entirely fictional.*[8]:33–34

The view that there was no rigid structure is expounded upon by S. T. Joshi, who said "Lovecraft's imaginary **cosmogony** was never a static system but rather a sort of aesthetic construct that remained ever adaptable to its creator's developing personality and altering interests. . . . There was never a rigid system that might be posthumously appropriated. . . . The essence of the mythos lies not in a pantheon of imaginary deities nor in a cobwebby collection of forgotten tomes, but rather in a certain convincing cosmic attitude."*[13]

Price, however, believed that Lovecraft's writings could at least be divided into categories and identified three dis-

tinct themes: the "Dunsanian" (written a similar style as **Lord Dunsany**), "Arkham" (occurring in Lovecraft's fictionalized **New England** setting), and "Cthulhu" (the cosmic tales) cycles.*[5]:9 Writer Will Murray noted that while Lovecraft often used his fictional pantheon in the stories he ghostwrote for other authors, he reserved Arkham and its environs exclusively for those tales he wrote under his own name.*[14]

Although the Mythos was not formalized or acknowledged between them, Lovecraft did correspond and share story elements with other contemporary writers including **Clark Ashton Smith**, **Robert E. Howard**, **Robert Bloch**, **Frank Belknap Long**, **Henry Kuttner**, **Henry S. Whitehead**, and **Fritz Leiber**—a group referred to as the "Lovecraft Circle."*[15]*[16]

For example, Robert E. Howard's character **Friedrich Von Junzt** reads Lovecraft's *Necronomicon* in the short story "The Children of the Night" (1931), and in turn Lovecraft mentions Howard's *Unaussprechlichen Kulten* in the stories "Out of the Aeons" (1935) and "The Shadow Out of Time" (1936).*[5]:6–7 Many of Howard's original unedited *Conan* stories also involve parts of the Cthulhu Mythos.*[17]

32.1.2 Second stage

Price denotes the second stage's commencement with August Derleth. The principal difference between Lovecraft and Derleth being the Derleth's use of hope and development of the idea that the Cthulhu mythos essentially represented a struggle between good and evil.*[4]:9 Derleth is credited with creating the "Elder Gods." He stated:

As Lovecraft conceived the deities or forces of his mythos, there were, initially, the Elder Gods . . . These Elder Gods were benign deities, representing the forces of good, and existed peacefully . . . very rarely stirring forth to intervene in the unceasing struggle between the powers of evil and the **races** of Earth. These powers of evil were variously known as the Great Old Ones or the Ancient Ones...
—August Derleth, "The Cthulhu Mythos"*[18]

Price believes that the basis for Derleth's system is found in Lovecraft: "Was Derleth's use of the rubric 'Elder Gods' so alien to Lovecraft's in *At the Mountains of Madness*? Perhaps not. In fact, this very story, along with some hints from 'The Shadow over Innsmouth', provides the key to the origin of the 'Derleth Mythos'. For in *At the Mountains of Madness* we find the history of a conflict between interstellar races, first among them the Elder Ones and the Cthulhu-spawn.*[19] Derleth himself believed that Lovecraft wished for other authors to actively write about the Mythos as opposed to it being a discrete plot

device within Lovecraft's own stories. * [10] :46–7 Derleth expanded the boundaries of the Mythos by including any passing reference to another author's story elements by Lovecraft as part of the genre. Just as Lovecraft made passing reference to Clark Ashton Smith's *Book of Eibon*, Derleth in turn added Smith's *Ubbo-Sathla* to the Mythos. * [5] :9–10

Derleth also attempted to connect the deities of the Mythos to the four elements (*air, earth, fire, and water*), creating new beings representative of certain elements in order to legitimize his system of classification. * [note 1] In applying the elemental theory to beings that function on a cosmic scale (e.g. *Yog-Sothoth*) some authors created a fifth element that they termed *aethyr*.

32.2 See also

- Cthulhu Mythos anthology
- Cthulhu Mythos biographies
- Cthulhu Mythos deities
- Cthulhu Mythos in popular culture
- Elements of the Cthulhu Mythos
- Weird fiction

32.3 Notes

- [1] Derleth created “Cthugha” as a sort of fire elemental when a fan, Francis Towner Laney, complained that he had neglected to include the element in his schema. Laney, the editor of *The Acolyte*, had categorized the Mythos in an essay that first appeared in the Winter 1942 issue of the magazine. Impressed by the glossary, Derleth asked Laney to rewrite it for publication in the Arkham House collection *Beyond the Wall of Sleep* (1943). (Robert M. Price, “Editorial Shards”, *Crypt of Cthulhu* #32, p. 2.) Laney's essay (“The Cthulhu Mythos”) was later republished in *Crypt of Cthulhu* #32 (1985).

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- [17] Howard, Robert E.; Schultz, Mark (2003). *The Coming of Conan the Cimmerian* (1st ed.). New York: Del Rey/Ballantine Books. p. 436. ISBN 0345461517.
- [18] Derleth, August (1997). *The Cthulhu Mythos*. New York: Barnes & Noble Books. p. vii. ISBN 0760702535.
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32.6 External links

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- The Virtual World of H. P. Lovecraft a mapping of Lovecraft's imaginary version of New England
- Lovecraft: Fear of the Unknown - full documentary at Snagfilms company Youtube channel

Chapter 33

The Acolyte

This article is about the Hugo-nominated fanzine. For other uses, see [Acolyte \(disambiguation\)](#).

The Acolyte was a science fiction fanzine edited by Francis Towner Laney from 1942-1946 (a total of 14 issues), dedicated to articles about fantasy fiction, with particular emphasis on H. P. Lovecraft and his circle. (Laney's essay, "The Cthulhu Mythology: A Glossary", initially published in the Winter 1942 issue, was expanded at the request of August Derleth and became part of the 1943 Arkham House Lovecraft anthology *Beyond the Wall of Sleep*.)

Contributors included Clark Ashton Smith and Donald Wandrei. The first two issues were hectographed, the remainder were mimeographed. Due to its influential role in the field,*[1] it is indexed in the *Science Fiction, Fantasy, & Weird Fiction Magazine Index* compiled by Stephen T. Miller & William G. Contento, *[2] as well as fanzine indexes.

It was nominated for the 1946 Retrospective Hugo Award for Best Fanzine, losing to Forrest J Ackerman's *Voice of the Imagi-Nation*.*[3]

33.1 References

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- [2] Magazines Index
- [3] The 1946 Retro Hugo Awards

Chapter 34

Aklo

Aklo is the name of a fictional language that has been used by many authors from its first reference in 1899.*[1] The language is said to have mystical powers.*[1]*[2]

Aklo was first mentioned by **Arthur Machen***[2] in his 1899 story "The White People."*[1]*[3]

H. P. Lovecraft admired the Machen story, and used Aklo*[4] in his Cthulhu Mythos stories*[2] "The Dunwich Horror" and "The Haunter of the Dark."*[1] The authors who have used Aklo have played into the fiction that the language has magical powers, and so have not included much detail to prevent "some careless reader from incant[ing] a spell capable of calling forth evil."*[1]

In *The Illuminatus! Trilogy* by Robert Shea and Robert Anton Wilson, Aklo appears as a language*[1] used in Black Masses and by the Illuminati.

Alan Moore later used Aklo in his Lovecraft tribute short story and 2003 comic *The Courtyard*,*[1] in his 2010 comic *Neonomicon* and again in *Providence*. In his adaptation, Aklo is not just an alien language, but a key that opens doors inside the human mind which is "connected to Moore's general view on actual magic and the role of words in modifying a human's perception of reality."*[5]

The *Pathfinder* RPG, published by Paizo, uses Aklo as the language of several subterranean, otherworldly, or otherwise Lovecraftian species in the game's universe, such as aboleths and gibbering mouters.*[6]

[6] "Linguistics" . Paizo. Retrieved 28 August 2012.

34.1 References

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- [2] The List: Five fictional languages James Lovegrove Financial Times April 15, 2011
- [3] Encyclopedia of Fictional and Fantastic Languages By Stephen Cain. Greenwood
- [4] Lovecraft Lexicon Anthony Pearsall. New Falcon Publications
- [5] The Shadow Over Northampton: The Transmogrification Of The Lovecraft Mythos By Alan Moore Daniel L. Werneck

Chapter 35

Crypt of Cthulhu

Crypt of Cthulhu was a fanzine devoted to the writings of H. P. Lovecraft and the Cthulhu Mythos. It was published as part of the Esoteric Order of Dagon amateur press association for a short time, and was formally established in 1981 by Robert M. Price, who edited it throughout its subsequent run.

Described by its editor as “a bizarre miscegenation; half *Lovecraft Studies* rip-off, half humor magazine, a 'pulp thriller and theological journal,’” [1] it was a great deal more than that. Lovecraft scholarship was always a mainstay, with articles contributed by Steve Behrends, Edward P. Berglund, Peter Cannon, Stefan Dziemianowicz, S. T. Joshi, Robert A. W. Lowndes, Dirk W. Mosig, Will Murray, Darrell Schweitzer, Colin Wilson and Price himself. However the magazine published stories and poems too: resurrected, newly discovered, or in a few cases newly written, by Lovecraft and other such *Weird Tales* veterans as R. H. Barlow, Robert Bloch, Hugh B. Cave, August Derleth, C. M. Eddy, Jr., Robert E. Howard, Carl Jacobi, Henry Kuttner, Frank Belknap Long, E. Hoffmann Price, Duane W. Rimel, Richard F. Seabright, Clark Ashton Smith and Wilfred Blanch Talman. It also had stories and poems by newer writers paying tribute to the old, including Ramsey Campbell, Lin Carter, John Glasby, C. J. Henderson, T. E. D. Klein, Thomas Ligotti, Brian Lumley, Gary Myers and Richard L. Tierney. Several issues were devoted to showcasing one or another of such authors. Its contents were illustrated by such artists of the fantastic as Thomas Brown, Jason C. Eckhardt, Stephen E. Fabian, D. L. Hutchinson, Robert H. Knox, Allen Koszowski, Gavin O’Keefe and Gahan Wilson. Its reviews covered genre books, films and games.

The magazine's run encompassed 108 issues over a span of 20 years. The first 75 issues (dated Hallowmas 1981 through Michaelmas 1990), were published by Price under his own Cryptic Publications imprint. The next 26 issues, (dated Hallowmas 1990 through Eastertide 1999 and numbered 76 through 101) were published by Necronomicon Press. The last 7 issues, (dated Lammas 1999 through Eastertide 2001 and numbered 102 through 108), were published by Mythos Books. The magazine has been inactive since 2001; however, Necronomicon Press plans to revive it in 2014.

35.1 References

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35.2 External links

- *Crypt of Cthulhu* website, archive
- *Crypt of Cthulhu* at HPLovecraft.com
- *Crypt of Cthulhu* at the Internet Speculative Fiction Database

Chapter 36

The Cult of Alien Gods

The Cult of Alien Gods: H. P. Lovecraft and Extraterrestrial Pop Culture is a 2005 book by Jason Colavito, a contributor to *Skeptic* magazine, and published by Prometheus Books. The central thesis of the book is that the "ancient astronaut theory" popularized by Erich von Däniken in *Chariots of the Gods?* was directly influenced by the Cthulhu Mythos series of science fiction horror stories by H. P. Lovecraft. It also branches out to examine both the literary influences of Lovecraft and the wider "extraterrestrial pop culture" (such as *Stargate SG-1*).

36.1 External links

- [Prometheus Books entry](#)
- [Book review](#)
- [Colavito's page for the book](#)
- [Colavito's "Charioteer of the Gods"](#)
- [Colavito's "From Cthulhu to Cloning"](#)
- [Colavito's "Cthulhu Comparison"](#)

Chapter 37

Dagon in popular culture

The Semitic god **Dagon** has appeared in many works of popular culture.

37.1 Literature

- Dagon appears in John Milton's epic poems *Samson Agonistes* and *Paradise Lost* as one of the deities the Philistines worship.
- Dagon appears in the work of H. P. Lovecraft as a sea monster worshipped as a god; two most notable appearances being in "Dagon" and "The Shadow Over Innsmouth". These are probably the *locus classicus* for most subsequent cultural references. The latter short story formed the foundation for the 2001 film *Dagon*, although the setting was moved from Massachusetts to Galicia.*[1]
- Dagon is referenced in the novel *Dagon* (1968) by Fred Chappell, a recasting of a Cthulhu Mythos horror story as a psychologically realistic Southern Gothic.
- Dagon is referenced in *Middlemarch* by George Eliot on page 196 (1994 Penguin Classics).
- In Malachi Martin's historical novel *King of Kings: a Novel of the Life of David*.*[2] Dagon is the main deity of the Philistines, orchestrating a great war against the Hebrews and their God, Adonai.
- Dagon is referenced at the beginning of Chapter 10 in Saul Bellow's *The Adventures of Augie March*.
- Abe Sapien, one of the main characters of the comic book series B.P.R.D. by Mike Mignola and John Arcudi, has been referred to as "Son of Dagon" .
- The slogan "DAGON SHALL RETURN" is a recurring theme within Simon R. Green's novels, often appearing as graffiti in places such as the Nightside and Haven
- In "The Magician" by Michael Scott, Dagon is portrayed as a man with fish eyes and pale skin, and is an old enemy of Scathach and a friend/chauffeur of Machiavelli.
- *Herr Goering's artifact* by Anders Fager features a statue of Dagon said to have been obtained from a Lovecraftian undersea cult.
- Dagon is mentioned in G.K. Chesterton's "The Shadow of the Shark" which comprises Chapter III of his book "The Poet and the Lunatics"
- Several books in the *Discworld* refer back to the late Mr. Hong, who met a horrible fate (the specifics of which are frequently contradicted between tellings) after he established the Three Jolly Luck Take-Away Bar on the former site of a fish-god temple on Dagon Street. These tales are usually an incitement to not repeat his mistake, and steer clear of elder gods.

37.2 Games

- Dagon is a demon lord in the *Dungeons & Dragons* roleplaying game
- In the video game *Castlevania: Portrait of Ruin*, Dagon is an underwater boss, depicted as a two-bodied frog/lizard/tadpole amalgamation, that can suck up an entire room filled with water and shoot it as a weapon. The upper lizard-like head is the vulnerable one.
- In the game *Lost Magic*, the Dagon is the greater form of the Hydra, a nautilus-like monster, only fire-type.
- In the video-game *The Elder Scrolls IV: Oblivion*, the main antagonist, the Daedric Prince of Destruction, Change, Revolution, Energy, and Ambition is named Mehrunes Dagon. Mehrunes Dagon also featured in several of the earlier Elder Scrolls games as well as Skyrim.
- In the MMORPG *RF Online*, Dagon appears as an incredibly powerful Boss. Two others are named Dagan and Dagnu.
- Dagon was featured as a cult god in the game *Call of Cthulhu: Dark Corners of the Earth*.

- In the video-game *The Witcher*, Dagon is a deity that lives on the bottom of a lake. With him follows destruction, and he cannot be killed.
- In the MMORPG *RuneScape*, Dagannoths are large amphibious beings.
- In *Devil May Cry 4*, Dagon is a boss character, resembling a giant toad, that is fought by Nero and Dante.
- The main antagonist in *Mortal Kombat: Armageddon* is named Daegon.
- Dagon is the first of Rahab's three forms in *The Ocean Hunter*, shown as a humanoid walking on all fours
- In the Fantasy Flight Games board game *Arkham Horror*, Dagon appears as one of the Great Old Ones the players try to prevent from arising. In the "Innsmouth Horror" expansion to *Arkham Horror*, Father Dagon is one of the two Heralds who act against the players by trying to arouse Cthulhu.
- The video game *Culdcept* features a card named Dagon, a rare and powerful creature that can be considered a "lord" of blue (Water element) creature cards.
- The *Warcraft III* mod *Defense of the Ancients* (DotA) features an item named Dagon, with useful magic-related stats and a powerful ability that does high magical damage to an opponent.
- The sequel to *Defense of the Ancients* (Dota 2) also features Dagon with the same stats and ability as the prequel's.

37.3 Music

- On the album *The Chthonic Chronicles* by the "British Cosmic War Metal" band *Bal-Sagoth*, there is reference to Dagon in the sixth track, "Shackled To The Trilithon Of Kutulu".
- In *The Showdown's* album *A Chorus of Obliteration*, the sixth track is named "Dagon Undone - The Reckoning"; it speaks of Israel's fight against Dagon and the Philistines who worshiped him.
- The 9th track on *Therion's* album *Sirius B* is titled "Call of Dagon".
- Dagon is the name of the lead guitarist and lead vocalist for the black metal band *Inquisition*, originally from Colombia but now residing in Washington.
- American Egyptian-themed technical death metal band *Nile* has a song titled "4th Arra of Dagon" on their sixth album *Those Whom the Gods Detest* (2009).
- The song "Dagon" released by Galician punk band *Shit Pony* in 2010. Inspired by *The Shadow Over Innsmouth*, it speaks about girl's desire to have sex with "a sea-monster called Dagon".
- Orion Rigel Dommissie's song "Alice and Sarah" features Dagon as a theremin player.
- The song *The Lake* by *King Diamond* references a girl praying to Dagon.
- *The Dragons* is the name of an underground goth alternative band that appeared as early as 1999 with their album *Other Ending*.

37.4 Movies and Television

- The movie *Dagon* is adapted from two H.P. Lovecraft stories about Dagon, primarily *The Shadow Over Innsmouth*.
- In the movie *Blade: Trinity*, Hannibal King asserts that *Dracula* was once known as Dagon.
- In *Buffy the Vampire Slayer*, the Order of Dagon were the protectors of the Key. The Dagon Sphere was an orb that weakened the god *Glory*.
- In the *Pinky & The Brain* episode "A Little off the Top", a Philistine soldier declares *Samson* to be his prisoner and "will be made to serve Dagon, our giant papier-mâché weasel god."
- In the anime series *The Big O*, the robot in episode 7 is named Dagon and went by the nickname "Sea Titan". Dagon was easily destroyed by Big O's Sudden Impact.
- In the anime series *Demonbane*, Dagon was an old evil god brought back to life using the R'lyeh Text, it was easily destroyed by *Demonbane* but not without a long battle.
- In the Japanese series *Mahou Sentai Magiranger*, the ruthless leader of the Hades Gods (and he who seeks to finish the Divine Punishment to make sure that N Ma would return to his former power) is named Hades Wise God Dagon.
- In the film *The Evil Dead*, Dagon is one of the five Kandarian demons, and apparently their leader. He is manifested into physical form at the end of *Evil Dead II* and sent back through time, where he later combines with Ash's dark side to become *Evil Ash* in *Army of Darkness*, and is destroyed by Ash at the end.
- The demon of note in the film *Devil's Harvest* starring *Brian Blessed* is referred to as Dagan.

- In the animated series *Ben 10: Ultimate Alien*, a cult named “The Flame-keeper's Circle” worship and await the return of a squid-like alien 'knowledge-bringer' named “Dagon”. Unbeknownst to the cult, he is actually an extra-dimensional demonic entity who tried to invade this dimension. He was banished during the *Middle Ages* back to his dimension when the immortal knight *Sir George* defeated him by cutting out his heart with a powerful sword, given to him by an alien. Dagon was a main antagonist of the season.
 - The god Dagon was worshipped in one of the old Conan movies, there he was called “Dagoth”
 - In *Digimon Adventure Zero Two*, there's a Ultimate Digimon called *Dragomon*(In original Japanese language, his name is **Dagomon**, a reference to the same Dagon)
 - In the *Supernatural* season 12 episode “Stuck in the Middle (With You)”, Dagon was referred to as a “Prince/Princess of Hell,” along with *Azazel*, *Ramiel* and *Asmodeus*. Before being killed by the Winchesters, Ramiel notes that Dagon has an interest in Lucifer's child. Dagon becomes a recurring villain in season 12 before being killed by the angel Castiel and the Nephilim son of Lucifer in “The Future” .
- [2] Martin, Malachi, *King of Kings: a Novel of the Life of David*, Simon and Schuster, New York, 1980 ISBN 0-671-24707-7

37.5 Comics

- In Number 868 of the webcomic *Questionable Content*, Faye abandons a game of *Battleship* with Pint-size. Pintsize responds by shouting that the admiral has surrendered, and that all survivors of the “Faye Flotilla are sacrificed to Dagon!”
- In the comic book *Team Titans*, written by *Marv Wolfman* and starting September 1992, one member of the Team Titans superhero group is a vampire described as “a” (as opposed to “the”) Dagon. He is named Nightrider, but often just called Dagon as well.
- In *Alex Ross' Project Superpowers* series, Dagon appears in present-day *California* and terrorizes the locals in order to draw out the hero *Samson* and test his faith in the Judeo-Christian God.
- In the *BPRD* comics, the merman-like character Abe Sapien is often referred to as 'son of Dagon'.

37.6 References

- [1] Smith, Don G. (2005). *H.P. Lovecraft in Popular Culture*. Jefferson, NC: McFarland & Company. pp. 116–20. ISBN 0-7864-2091-X.

Chapter 38

Dark Dungeons (film)

Dark Dungeons is a 2014 American short film that was directed by L. Gabriel Gonda, written by JR Ralls, and based on the Chick tract of the same name.*[1] The film had its world premiere at GenCon on August 14, 2014 and was also released through VOD through the film's official website.*[2]*[3]

38.1 Synopsis

The film opens with a group of sinister robed figures discussing how they are encouraging darkness to overtake the world via things like tarot cards, homosexuality, and role-playing games. One member states that all they need are a few more people to be converted in order for an entity known as the Dark One to take over the world. The film then cuts to Debbie and her childhood friend Marcie, who are discussing all of the fun they'll have at their new school. They attend a freshman orientation class where they meet Mike, who encourages them to join an organization. On their way out they come across the RPG (role-playing game) club. Mike warns them against joining the group, as he sees them and RPGs in general as addictive and dangerous. The college has been trying to kick them off campus, but cannot due to their popularity.

The two girls decide to attend a wild party and proselytize, but are quickly overwhelmed and urged to drink and party. Partway through the party the music is cut off and the party's leader announces that the group will now take part in an RPG. They're dared to take part in the games by Mistress Frost. Debbie is reluctant to take part in the RPG at first, but Marcie takes part eagerly. During the game Marcie assumes the identity of Black Leaf, a thief, and Debbie plays as Elfstar, a cleric. During game play the two are forced to kill a game character that begs for their life, which disturbs Debbie, but only momentarily as they are too exhilarated by the game to think twice. Afterwards Debbie comments that she felt real magic while casting spells in the game, which she liked. As the term progresses both girls end up sacrificing school for the RPG group and before long Debbie begins failing her classes. She's told that she must pass one of her next tests or she'll flunk the class, which would force her to move home. At the next gathering Debbie reaches

level eight and is approached by Mistress Frost, who inducts her into the art of witchcraft. With her new powers she easily passes her classes by controlling her professor's mind. Eager to reach level eight herself, Marcie asks for a more extreme game in order to level up faster. Mistress Frost eagerly introduces them to LARPing, but warns them that if they break character they will be forever banished from the RPG group.

Before the game gets truly started Mistress Frost is contacted by the robed figures, who tell her that one of the two girls must commit suicide in order to help the Dark One rise. During the game Marcie's character ends up dying after she gets shot by a poison dart. This devastates Marcie, but Debbie is unable to offer any support without breaking character. As a result Marcie returns back to their dorm room alone, where she commits suicide. When Debbie informs Mistress Frost of Marcie's death, the woman is dismissive. This shocks Debbie, especially after she learns that Marcie was only used in order to summon Cthulhu via the *Necronomicon* during the LARP game - and that she herself was instrumental in summoning the deity. Debbie initially tries to venture into the college's steam tunnels (where Cthulhu and his minions reside apparently) to defeat him, only to find that this makes the entities stronger. Just as she is about to be trapped by the demons, she asks God to help her, which enables her to escape. Back in her dorm she's approached by Mike, who invites her to come to a religious meeting as only Jesus can fight evil. At the meeting she repents and takes part in the destruction of RPG and occult materials (which includes books by C.S. Lewis and J.R.R. Tolkien), which foils the robed figures' plans to raise Cthulhu.

38.2 Cast

- Alyssa Kay as Debbie
- Anastasia Higham as Marcie
- Tracy Hyland as Mistress Frost
- Trevor Cushman as Mike
- Jonathan Crimeni as Nitro

- Kaleb Hagen-Kerr as Preacher
- David Anthony Lewis as Professor

38.3 Production

Writer J.R. Ralls came up with the idea of filming an adaptation of *Dark Dungeons* while in college, but plans never came to fruition.*[4] After winning \$1,000 in a 2013 lottery Ralls once again considered making the film and contacted Jack Chick for permission to create an adaptation, which was granted.*[4] Additional funding for the film was raised through a successful Kickstarter campaign, which also managed to bring the proposed film to the attention of the production company Zombie Orpheus Entertainment.*[5]

38.4 Reception

Critical reception for *Dark Dungeons* has been positive, with most critics interpreting the film as a satire of its source material.*[6]*[7] *Wired* remarked that *Dark Dungeons* was not filmed as an outright parody, which they felt strengthened the movie as the source material was “made by people who believe that Cthulhu is real and coming for your soul. You can’t satirize something so far out of touch with reality.”*[4] *Comic Bastards* made a similar statement in their favorable review for the film, stating that “Everyone plays it competently and straight and that’s why it works so well.”*[8]

38.5 References

- [1] “That Chick Tract About Dungeons & Dragons Is Getting Made Into a Movie” . *The Mary Sue*. Retrieved 2016-01-01.
- [2] “New 'Dark Dungeons' film shows the totally real danger of role-playing games” . *Tech Times*. 2014-08-16. Retrieved 2016-01-01.
- [3] “Finally, A Movie Based On The Classic Anti-D&D Screed “Dark Dungeons”” . *io9*. Retrieved 2016-01-01.
- [4] “A Fearmongering Anti-RPG Comic Gets the Film Adaptation It Deserves” . *WIRED*. Retrieved 2016-01-01.
- [5] “Some Genius Made a Film Adaptation of an Amazing 1980's Christian Tract About D & D” . *The Wire*. Retrieved 2016-01-01.
- [6] “'Dark Dungeons' movie shows the sexier side of D&D” . *The Verge*. Retrieved 2016-01-01.
- [7] “Jack Chick's 'Dark Dungeons' Tract Gets A Live Action Movie” . *Comics Alliance*. Archived from the original on 2016-03-04. Retrieved 2016-01-01.
- [8] “Review: Dark Dungeons” . *Comic Bastards*. Retrieved 2016-01-01.

38.6 External links

- Official website
- *Dark Dungeons* on IMDb
- *Dark Dungeons* comic at Chick.com

Chapter 39

Divers hands

Divers hands (or more rarely **dyvers hands**), is an archaic phrase used to refer to a project that has been contributed to by many people. *Divers* is a word of Latin origin (*diversus*) that is still commonly used in modern French language; it literally means “many and varied”. This usage of the word *Divers* can be found in the Bible and other older texts, but it is not commonly used in modern English. The phrase is still used to refer to the authorship of plays, essay collections, and short story collections by multiple authors.

39.1 Divers hands in the past

The oldest usage of the term to date online is William Strachey *A True Reportory of the Wrack* (1610) “Fowl there is great store, small birds, sparrows fat and plump like a bunting, bigger than ours, robins of divers colors green and yellow, ordinary and familiar in our cabins, and, other of less sort;”

There does not appear to be the use of 'divers hands' in the English bible itself, but often in scholarly works about the bible. There are several uses of the word 'divers', however. For example, in the King James version of the Bible, 2 Samuel 13:19 “And Tamar put ashes on her head, and rent her garment of *divers colours* that was on her, and laid her hand on her head, and went on crying.”

The very rare alternative spelling 'dyvers hands' was historically used, for instance in the *parish records* of St John in Bedwardine, Worcestershire, England “that 'thro' dyvers hands it came to Mr. Thomas Hall of Henwyke, the father of John Hall.”

39.2 Divers hands and the Cthulhu Mythos

The most common modern day usage of *divers hands* is found in the stories of the *Cthulhu Mythos*, created by H. P. Lovecraft and expanded by other authors. How the term originated and why it regularly came to be used to refer to Cthulhu Mythos stories is unknown. It was originated either by Lovecraft himself or by his protégé

August Derleth, who first published many of Lovecraft's works.

Derleth's publishing company, *Arkham House*, was the first to codify this usage with their publication of *The Shuttered House and Other Rooms* (1959), and later *The Dark Brotherhood and Other Pieces* (1966). Each was bylined “H. P. Lovecraft and Divers Hands”, and each included original stories and poems by H. P. Lovecraft as well as derivative works and essays by other notables, including Fritz Leiber and Jack L. Chalker.

The phrase can be found in reference to many of the original weird fiction writers, including not just Lovecraft but also Clark Ashton Smith. It has also been used in many modern collections, such as the *Call of Cthulhu* books.

39.3 Divers hands today

The most common non-Cthulhu Mythos usage of the term 'divers hands' is “By (someone's real name) and Divers Hands”, which tells people that the principal author wants to give credit to all the others who contributed. Example:

- Notes on League of Extraordinary Gentlemen hard-cover edition, by Jess Nevins and *divers hands* This is deeply annotated study of all the eclectic literary references from the comic book.

The second most common usage of 'divers hands' is when you need to list name an author in an alphabetic list and when there isn't any author's name, use 'divers hands'.

- For instance, in the *index for the magazine Baryon* there are many entries for the author 'Divers Hands'
- In this *SF Fiction Mags Index* 'divers hands' is listed in *Stories by Author - Section D*

Otherwise, most of the usage seen for 'divers hands' is in literary criticism, for instance:

- From *Happy Knack*: “Depending on how the next volume pans out, the complete Life is going to be at

least treble and possibly quadruple the size of your average biography of Auden, Eliot or Pound, and might even outdo the Bible, which was of course written by divers hands, over a 1500-year period, and may have been assisted in its composition by the Spirit of God Him or Herself.”

- *Essays by Divers Hands: Being the Transactions of the Royal Society of Literature New Series, XLIV*

Chapter 40

Elements of the Cthulhu Mythos

The following tables and lists feature **elements of the Cthulhu Mythos**, that are often shared between works within that fictional setting.

The Cthulhu Mythos was originally created by writer **H. P. Lovecraft** in his horror short stories, although the term itself was coined later by **August Derleth**. Many writers, both during Lovecraft's lifetime and after, have added stories and elements to the Mythos. There is no central co-ordination of these stories, nor any oversight of the Cthulhu Mythos in general. Becoming part of the Mythos can be based on personal opinion and inclusion of these elements.

40.1 Overview

Tables appearing under these entries are organized as follows:

- *Name*. This is the commonly accepted name of the being or mythos element.
- *Epithet(s), Other name(s)*. This field lists any epithets or alternate names. These are names sometimes mentioned in **books of arcane literature**, but may also be the names preferred by cults.
- *Description*. This entry briefly summarizes the being or mythos element.
- *References*. This field lists the sources in which the being or mythos element makes a *significant* appearance or otherwise receives important mention. A simple two-letter code is used—the key to the codes is found **here**. If a code appears in **bold**, this means that the reference introduces the being or mythos element.

40.2 Beings

40.2.1 Great Old Ones

Main article: **Great Old One**

(includes a table listing all the Great Old Ones in the mythos)

The Great Old Ones are powerful, ancient creatures worshipped by deranged human **cults**. Many of them are made of an unearthly material with properties unlike normal matter. A Great Old One's influence is often limited to the **planet** where it dwells. If it is based on a planet outside the **solar system**, it can only extend its influence to Earth when the **star** of its **planetary system** is in the night sky. In such cases, the help of cultists performing various rituals may be required.

40.2.2 Outer Gods

Main article: **Outer God**

(includes a table listing all the Outer Gods in the mythos)

The Outer Gods have unlimited influence, unlike the Great Old Ones, and function on a cosmic scale.*[1] They include a subgroup known as the Lesser Outer Gods, or Other Gods.

40.2.3 Elder Gods

Main article: **Elder God (Cthulhu Mythos)**

(includes a table listing all the Elder Gods in the mythos)

The Elder Gods oppose both the Outer Gods and the Great Old Ones. Many consider them to be non-Lovecraftian, because they introduce a *good versus evil* dichotomy into the cosmic indifference of Lovecraft's fiction.*[2] However, others argue that these beings have no more concern for human notions of morality than the beings they oppose, and that humanity and the human world are beneath their regard.*[3]

40.2.4 Great Ones

Main article: **Dreamlands § Great Ones**

The Great Ones are the so-called “gods” of the **Dreamlands**, but they are not as powerful as the Great Old Ones and are not even as intelligent as most humans. However, they are protected by the Outer Gods, especially Nyarlathotep.*[4]

40.2.5 Other supernatural beings

40.2.6 Non-human species

Table-a (A–F)

Table-b (G–M)

Table-c (N–Z)

40.3 Cults

40.4 Arcane literature and other media

- Reference to first appearance.

40.5 Fictional locations

- Reference to first appearance.

40.6 Signs and symbols

- Reference to first appearance.

40.7 See also

- Cthulhu Mythos biographies
- Cthulhu Mythos in popular culture

40.8 References

- DiTillio, Larry and Lynn Willis. *Masks of Nyarlathotep*, Oakland, CA: Chaosium, 1996. ISBN 1-56882-069-0.
- Harms, Daniel. *The Encyclopedia Cthulhiana* (2nd ed.), Chaosium, Inc., 1998. ISBN 1-56882-119-0.
- Harms, Daniel. “Part 2: Mythos Lore”. *The Official Cthulhu Mythos FAQ*. Retrieved August 19, 2005.

40.8.1 Notes

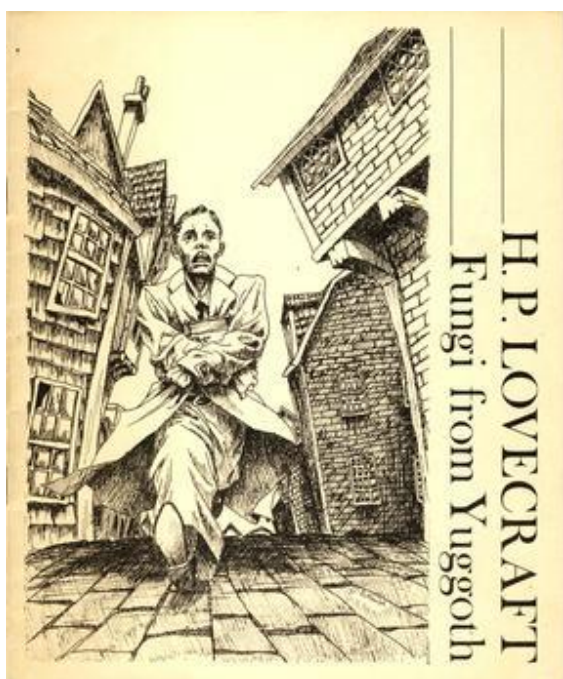
- [1] Harms, *The Official Cthulhu Mythos FAQ*, “Part 2: Mythos Lore”, section 2.1, “Outer Gods”.
- [2] Harms, “Part 2: Mythos Lore”, section 2.1, “Elder Gods”.
- [3] Harms. Harms writes: “Others consider their inclusion proper and fitting within their own interpretation of Lovecraft.” Lovecraft views humanity as being insignificant within the universe; thus, the Elder Gods share little concern for humanity’s fate.
- [4] Harms, “Part 2: Mythos Lore”, section 2.1, “Great Ones”, “Other Gods”.
- [5] These characters feature in the comics series *Fall of Cthulhu*.
- [6] Pearsall, “Magnum Innominandum”, pp. 264
- [7] Aniolowski *Malleus Monstrorum*, p. 173
- [8] These beings appear in the role-playing game supplement *Masks of Nyarlathotep* (DiTillio & Willis).
- [9] Larson’s *Spawn of the Y’lagh*, p. 56
- [10] They likely coincide with the same beings described in Henry Kuttner and Robert Bloch’s “The Black Kiss” (1937).
- [11] Keith Herber, *The Fungi from Yuggoth* (1984). Role-playing game material.
- [12] This cult appears in *Masks of Nyarlathotep* (DiTillio & Willis).
- [13] Scott D. Aniolowski, “Mysterious Manuscripts” in *The Unspeakable Oath #3*, John Tynes (ed.), Seattle, WA: Pagan Publishing, August 1991. Periodical (role-playing game material).

Chapter 41

Fungi from Yuggoth

This article is about the poem sequence. For the eponymous species, see [Mi-go](#).

Fungi from Yuggoth is a sequence of 36 sonnets by



Jason Eckhardt's cover for the Necronomicon Press 1993 edition

cosmic horror writer **H. P. Lovecraft**. Most of the sonnets were written between 27 December 1929 – 4 January 1930; thereafter individual sonnets appeared in *Weird Tales* and other genre magazines. The sequence was published complete in *Beyond the Wall of Sleep* (Sauk City, WI: **Arkham House**, 1943, 395–407) and *The Ancient Track: The Complete Poetical Works of H. P. Lovecraft* (San Francisco, CA: **Night Shade Books**, 2001, 64–79; expanded 2nd ed, NY Hippocampus Press, 2013). **Ballantine Books**' mass paperback edition, *Fungi From Yuggoth & Other Poems* (Random House, New York, 1971) included other poetic works.

The sequence has been printed in several different versions as standalone chapbooks. In June 1943, Bill Evans (Washington DC) issued a separate appearance which lacked the final three sonnets. In 1977 **Necronomicon Press**, (West Warwick, RI) issued the complete sequence

as *The Fungi from Yuggoth* (475 numbered copies). This may have been the first time that the sequence was published in its corrected text.*[1] The same press went on to reissue it with new cover artwork by Jason Eckhardt in limited editions from 1982 onwards and other illustrated editions from different presses were to follow. In 2017 came a limited annotated edition of the sequence with illustrations by Jason Eckhardt for each poem (Hippocampus Press, New York).*[2]

41.1 Style

Fungi from Yuggoth represents a marked departure from the mannered poems Lovecraft had been writing up to this point. Sending a copy of “Recapture” (which just predates the sequence but was later incorporated into it) the poet remarks that it is ‘illustrative of my efforts to practice what I preach regarding direct and unaffected diction’.*[3]

The sonnet forms used by Lovecraft veer between the **Petrarchan** and the **Shakespearean**. His multiple use there of **feminine rhyme** is reminiscent of **A.E. Housman** (e.g. in sonnets 15, 19). In addition, his sonnet 13 (**Hesperia**) has much the same theme as Housman’s “*Into my heart an air that kills*” (A Shropshire Lad XL).

Varying opinions have been expressed in the critical literature on Lovecraft as to whether the poems form a continuous cycle which tells a story, or whether each individual sonnet is discrete. (See essays in Bibliography below by Boerem, Ellis, Schultz, Vaughan and Waugh). Phillip A. Ellis, in his essay “Unity in Diversity: *Fungi from Yuggoth* as a Unified Setting”, discusses this problem and suggests a solution.*[4] S. T. Joshi considers that apart from the first three sonnets, “the remaining poems, which HPL considered suitable for publication independent of the introductory poems, are discontinuous vignettes concerning a variety of unrelated weird themes, told in the first person and (apparently) third person. The cumulative effect is that of a series of shifting dream images.”*[5]

41.2 Themes

The first three poems in the sequence concern a person who obtains an ancient book of esoteric knowledge that seems to allow one to travel to parallel realities or strange parts of the universe. Later poems deal more with an atmosphere of cosmic horror, or create a mood of being shut out from former felicity, and do not have a strong narrative through-line except occasionally over a couple of sonnets (e.g. 17-18). In that the sequence starts by seeming to provide 'the key' to the author's 'vague visions' (Sonnet 3) of other realities behind the everyday, it might be argued that the poems that follow, though disparate in themselves, detail a succession of such visions that a reading of the book releases. With one or two exceptions, the concluding poems from "Expectancy" (28) onward seek to explain the circumstances of the narrator's sense of alienation within the present. Rather than visions themselves, these poems serve as a commentary on their source.*[6]

The sonnets see-saw between various themes in much the same way as do Lovecraft's short stories. There are references to the author's night terrors in "Recognition" (4), a potent source for his later fiction and carrying forward into dream poems related to his *Dunsany* manner; to intimations of an Elder Race on earth; and to nightmare beings from Beyond.*[7] That these themes often cross-fertilize each other is suggested by "Star Winds" (14), which taken purely by itself is an exercise in Dunsanian dream-lore. However, beginning in the month after finishing his sequence, Lovecraft set to work on his story "The Whisperer in Darkness" (1931) where *Yuggoth* is recreated as a planet of fungoid beings given the name *Mi-go*.*[8] In the sonnet, the fungi sprout in a location called *Yuggoth*, not on an alien planet; and in its following line *Nithon* is described as a world with richly flowering continents rather than, as in the story, *Yuggoth*'s occulted moon. This is a good instance of how Lovecraft gave himself license to be self-contradictory and vary his matter according to the artistic need of the moment, of which the diversity of conflicting situations within the whole sequence of sonnets is itself an example.*[9] Or, as he himself puts it in "Star Winds" ,

Yet for each dream these
winds to us convey,
A dozen more of ours
they sweep away!

In addition to "The Whisperer in Darkness," the cycle references other works by Lovecraft and introduces a number of ideas that he would expand upon in later works.

- The town of *Innsmouth* is mentioned in sonnets VIII ("The Port") and XIX ("The Bells")
- The story told in sonnet XII ("The Howler") presages "The Dreams in the Witch House" (1932).

Its description of the witch's *familiar*, described as "a four-pawed thing with human face," echoes the description of *Brown Jenkin*, a rat-like creature with a human face.

- Sonnet XV references the ancient city in his story "At the Mountains of Madness" (1931) and hints at the *Elder Things* inhabiting it.
- Sonnet XX names both the *Nightgaunts* from "The Dream-Quest of Unknown Kadath" and the *Shoggoths* from "At the Mountains of Madness" .
- Sonnets XXI and XXII respectively are named for and concern the *Outer Gods Nyarlathotep* and *Azathoth*.
- Sonnet XXVI deals with events preceding those in "The Dunwich Horror" (1929).
- Sonnet XXVII references the Plateau of *Leng*, mentioned in many of Lovecraft's works, and the masked *Old One* from *Robert W. Chambers'* "The King in Yellow".

41.3 Discography

- Harold S. Farnese (1885-1945) set two sonnets to music, "Mirage" and "The Elder Pharos" , and performed them in 1932. Sheet music was printed after Lovecraft' s death. Performances were finally recorded for the Fedogan & Bremer reissue in 2015 (see below).*[10]
- *Fungi From Yuggoth: A Sonnet Cycle*. A reading by John Arthur with a score for synthesizer by Mike Olsen, released as a cassette in 1987 (Fedogan & Bremer, Minneapolis MN) and later on CD (2001, 2015).*[11]
- *Fungi from Yuggoth*, 2000. B side of the cassette *Condor*; a minimal electronic score based on the complete cycle.*[12]
- *Fungi from Yuggoth*, 2004. Four songs for baritone and piano by the Greek composer Dionysis Boukouvalas.*[13]
- *Fungi From Yuggoth*, 2007; a reading by Colin Timothy Gagnon with keyboard accompaniment, based on a purely instrumental suite from 2001.*[14]
- *Fungi from Yuggoth*, 2007; a sound only album by *Astrophobos**[15]
- *Fungi From Yuggoth*, Sweden 2009, CD and album. Eleven poems read by American musician pixyblink, set to music by the Swedish electronica composer Rhea Tucanae (Dan Söderqvist).*[16]

- *Fungi from Yuggoth*, 2012; reading by Paul Maclean with musical soundtrack by Allicorn.*[17]
- *H.P. Lovecraft: Fungi From Yuggoth*, 2012. 9 tracks of electronic interpretations on Out of Orion (OX3).*[18]
- *Five Fungi From Yuggoth Songs* by Richard Bellak, 2013. Art song with piano accompaniment.*[19]
- *Four Lovecraftian Sonnets*, by Reber Clark, 2013. An instrumental suite for French horn and violin*[20]
- *Fungi from Yuggoth*, a song cycle by Alexander Rossetti for soprano and chamber ensemble, first performed 2013; it was released as an album in 2015.*[21]
- *Fungi from Yuggoth* by H.P. Lovecraft, 2015. Music and narration by Bryant O'Hara.*[22]
- *Fungi from Yuggoth I - V*, 2015, treated sound by Italian group Liturgia Maleficarum*[23]

41.4 References

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- [6] The question is discussed in Jim Moon, "Fungi from Yuggoth II: a tour of Yuggoth"
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- [11] 9 tracks online
- [12] Available on You Tube
- [13] Culture Now.gr
- [14] 8 tracks archived online
- [15] Complete online
- [16] The work can be heard online
- [17] 67 minute recording online
- [18] Available online
- [19] 16 minute performance on You Tube
- [20] Online performance
- [21] Performance of five pieces online
- [22] Complete cycle available from Soundcloud
- [23] Album online

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41.6 External links

- “H.P. Lovecraft's *Fungi from Yuggoth*, The H.P. Lovecraft Archive; publication history.

Chapter 42

Gloom (card game)

Gloom is a tabletop card game created by designer Keith Baker and published by Atlas Games in 2004. It won the Origins Award for Best Traditional Card Game in 2005.*[1] Four expansion packs have been created since the release of the original game called, *Unhappy Homes*, *Unwelcome Guests*, *Unquiet Dead* and *Unfortunate Expeditions*.*[2] Additionally, In August 2011, *Cthulhu Gloom*, which serves as either a standalone game or a fourth expansion pack, was released,*[3] and one Cthulhu expansion pack has been released, called *Unpleasant Dreams*.

42.1 Gameplay

The game is for two to four players who each are given control of an eccentric family. The object of the game is to lower the self-worth points of the player's own family with cards that cause negative events, eventually killing them. At the same time, positive points are played on opponent's family members. After one family is completely killed off, the player with the lowest Family Value (the total points of all dead family members) is the winner of the game.*[2]

42.2 Other Versions

Expansion packs are available for the game, which each add an additional family and allow for more than 4 players in the game. The packs also include new modifiers and Untimely Deaths. In 2013 a limited number of the TableTop Gloom Promo Expansion was released. Including in the deck are two unwanted guests (TableTop host Wil Wheaton and Felicia Day) that can wander from family to family.*[4]

There are also several spin-offs of the game, which are played separately from the original *Gloom*:

- *Cthulhu Gloom* uses a Lovecraftian theme for the game. A new element in that game are Story cards, which add special effects through the game, or extra points at the conclusion of the game. *Cthulhu Gloom*

can be played with 5 players without an expansion pack.

- *Munchkin Gloom* is based on the *Munchkin* series of card games from Steve Jackson Games. It was released in the summer of 2015.*[5]
- *Fairytale Gloom* brings classic fairy tale characters and other elements to Gloom's unhappy setting. The game was released June 2015.*[6]
- *Gloom in Space* uses science fiction tropes and characters, many of which are nods to sci-fi favorites like Han Solo or The Doctor. It was released in early 2017.

42.3 Critical reception

An element of the game that was appreciated by game designer Greg Costikyan was the optional aspect of storytelling involved when playing an event card, where a player can choose to explain the events that happen in the course of the character's life. Costikyan stated that this added “a unique aspect to game play and [made] the game play particularly enjoyable”.*[7]

42.4 References

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- [6] Fairytale Gloom page on Atlas Games' website

- [7] Costikyan, Greg (2 May 2008). “Gloom: The Game of Inauspicious Incidents and Grave Consequences” . PlayThisThing.com. Retrieved 15 March 2009.

42.5 External links

- *Gloom* product line information from the publisher
- Gloom at BoardGameGeek

Chapter 43

H. P. Lovecraft Historical Society

The **H. P. Lovecraft Historical Society** or **HPLHS** is the organization that hosts **Cthulhu Lives!**, a group of live-action roleplayers for the *Cthulhu Live* version of *Call of Cthulhu*. Founded in Colorado in 1984, it is now based in Glendale, California.*[1] Their motto is *Ludo Fore Putavimus* (“We thought it would be fun”).*[2]

HPLHS produces a number of **Cthulhu Mythos** films and sound recordings, under its **Mythoscope** and **Mythophone** labels, respectively. They also offer props, both for sale and for free download.

43.1 Productions

43.1.1 Printed work

- *Strange Eons*** (1986-1990)
- *The Spirit of Revision - Lovecraft's Letters to Zealia Brown Reed Bishop* (2015)
- *A Shoggoth on the Roof Libretto* (2005)
- **Miskatonic University Monographs**
 - *Archeological Interpretations of Myth Patterns in the Iconography of the Codex Beltrán-Escavy*
 - *The Curious Sea Shanty Variants of Innsmouth, Mass.*

43.1.2 Audio

The H.P. Lovecraft Historical Society has created music based on the writings of HP Lovecraft.*[3]

- *A Shoggoth on the Roof* (2005)
- *A Very Scary Solstice* (2003)*[4]
 - "Carol of the Old Ones"
- *An Even Scarier Solstice* (2006)
- *Live at the Gilman House* (2011)
- *Dreams in the Witch House: A Lovecraftian Rock Opera* (2013)

Dark Adventure Radio Theatre

The H.P. Lovecraft Historical Society has produced a series of **Mercury Theatre**-style radio dramas entitled "Dark Adventure Radio Theatre".

Currently produced episodes:

- *Dark Adventure Radio Theatre: At the Mountains of Madness* (2006)
- *Dark Adventure Radio Theatre: The Dunwich Horror* (2008)
- *Dark Adventure Radio Theatre: The Shadow Out of Time* (2008)
- *Dark Adventure Radio Theatre: The Shadow Over Innsmouth* (2008)
- *Dark Adventure Radio Theatre: The Call of Cthulhu* (2012)
- *Dark Adventure Radio Theatre: The Case of Charles Dexter Ward* (2013)
- *Dark Adventure Radio Theatre: The Colour Out of Space* (2013)
- *Dark Adventure Radio Theatre: Herbert West - Re-animator* (2013)
- *Dark Adventure Radio Theatre: The Dreams in the Witch House* (2014)
- *Dark Adventure Radio Theatre: Imprisoned with the Pharaohs* (2014)
- *Dark Adventure Radio Theatre: The Horror at Red Hook* (2015)
- *Dark Adventure Radio Theatre: Dagon - War of Worlds* (2015)
- *Dark Adventure Radio Theatre: A Solstice Carol* (2015)
- *Dark Adventure Radio Theatre: The White Tree* (2016)
- *Dark Adventure Radio Theatre: The Brotherhood of the Beast* (2016)

43.1.3 Film

- *The Testimony of Randolph Carter** [5]
- *The Call of Cthulhu* (2005) – Directed by Andrew Leman and described by one reviewer as the most successful adaptation of this story, this silent movie was filmed in black and white.* [6] It was created over the course of two years on a very small budget. The DVD version allowed the viewer to watch the movie with the **intertitle** cards translated into any one of 24 languages.* [7]
- *The Whisperer in Darkness* (2011) – Some filming for this production was undertaken at Mount Holyoke College in Massachusetts.* [8]

43.2 See also

- H. P. Lovecraft

43.3 Notes

- [1] John Brownlee (March 2, 2007), *Interview with Cthulhu*, Wired
- [2] “Who are we and what is Cthulhu Lives?”. The H. P. Lovecraft Historical Society. Archived from the original on 2008-07-19. Retrieved 2009-01-01.
- [3] *The Strange Sound of Cthulhu: Music Inspired by the Writings of H.P. Lovecraft* Gary Hill, 2006
- [4] Ray Zablocki (December 23, 2006), *For the H.P. Lovecraft fan in your life*, Hampton Roads
- [5] The Testimony of Randolph Carter retrieved 26/2/10
- [6] *The Call of Cthulhu: A Genuine H.P. Lovecraft Adaptation* Review by David Austin, 31 October 2006, accessed 1 March 2010
- [7] *The Call of Cthulhu [2005]* Dr Freex, *Attack of the 50 Foot DVD*, 28 July 2007, accessed 1 March 2010
- [8] *Film Shoot at MHC* accessed 1 March 2010

43.4 External links

- Official site

Chapter 44

Infestation 2

Infestation 2 (stylised as *Infes2ation*) is a crossover event that was published by IDW Publishing from January to April 2012. Serving as the sequel to *Infestation*,^[1] it consisted of two book-end one-shots, and two-issue limited series from *The Transformers*, *Dungeons & Dragons*, *Teenage Mutant Ninja Turtles*, *G.I. Joe* and *30 Days of Night*.^[2]

44.1 Premise

A new threat emerges as H. P. Lovecraft's Great Old Ones break free from their cosmic prison and invade the universes of *CVO: Covert Vampiric Operations*, *The Transformers: Hearts of Steel*, *Dungeons & Dragons*, *Teenage Mutant Ninja Turtles*, *G.I. Joe* and *30 Days of Night*, affecting the fabric of reality.^[3]

44.2 Titles

44.2.1 *Infes2ation* #1-2

Published from January to April 2012. Written by Duane Swierczynski with art by David Messina.^[4]^[5]^[6]

44.2.2 *Infes2ation: The Transformers* #1-2

Published biweekly in February 2012. Written by Chuck Dixon with art by Guido Guidi. The series is not a direct sequel to *The Transformers: Infestation* and takes place in the universe of *The Transformers: Hearts of Steel*.^[7]^[8]^[9]^[10]

44.2.3 *Infes2ation: Dungeons & Dragons* #1-2

Published biweekly in February 2012. Written by Paul Crilley with art by Valerio Schiti.^[11]^[12]^[13]

44.2.4 *Infes2ation: Team-Up* #1

Published in February 2012. Written by Chris Ryall with art by Alan Robinson. It is a humorous take on the event and features Archie from *Groom Lake* and Bat Boy from *Weekly World News*.^[14]^[15]

44.2.5 *Infes2ation: Teenage Mutant Ninja Turtles* #1-2

Published biweekly in March 2012. Written by Tristan Jones with art by Mark Torres.^[16]^[17]^[18]^[19]

44.2.6 *Infes2ation: G.I. Joe* #1-2

Published biweekly in March 2012. Written by Mike Raicht with art by Valentine de Landro.^[20]^[21]^[22]^[23]

44.2.7 *Infes2ation: 30 Days of Night* #1

Published in April 2012. Written by Duane Swierczynski with art by Stuart Sayger.^[24]^[25]

44.3 References

- [1] "IDW Unleashes "Infestation 2"". *Comic Book Resources*. November 18, 2016. Retrieved December 26, 2016.
- [2] Schleicher, Stephen (2011-11-18). "Lovecraftian horrors infest IDW Publishing in January 2012" . *Major Spoilers*. Retrieved 2017-01-02.
- [3] "Review: Infestation Omnibus by various (2014)". *Shadowgum*. Retrieved 2017-01-02.
- [4] "Infes2ation #1 (Preview)". *Comic Book Resources*. January 20, 2016. Retrieved December 26, 2016.
- [5] "Infestation 2 #2 (Preview)". *Comic Book Resources*. April 6, 2016. Retrieved December 26, 2016.
- [6] Norris, Erik (2012-01-25). "Infestation 2 #1 Review" . *IGN*. Retrieved 2017-01-02.

- [7] "Transformers: Infestation 2 #1 (of 2)". IDW Publishing. Retrieved December 21, 2016.
- [8] "Infestation 2: Transformers #1 (Preview)". Comic Book Resources. January 31, 2012. Retrieved December 26, 2016.
- [9] "Transformers: Infestation 2 #2 (of 2)". IDW Publishing. Retrieved December 21, 2016.
- [10] "Infestation 2: Transformers #2 (Preview)". Comic Book Resources. February 14, 2012. Retrieved December 26, 2016.
- [11] "Infestation 2: Dungeons & Dragons #1 (Preview)". Comic Book Resources. February 14, 2016. Retrieved December 26, 2016.
- [12] "Infestation 2: Dungeons & Dragons #2 (Preview)". Comic Book Resources. February 26, 2016. Retrieved December 26, 2016.
- [13] "Comic Review: Infestation: Dungeons & Dragons #1". *Geeks of Doom*. 2012-02-15. Retrieved 2017-01-02.
- [14] "Infestation 2: Team Up #1". IDW Publishing. Retrieved December 21, 2016.
- [15] "Infestation 2: Team-Up #1 (Preview)". Comic Book Resources. February 28, 2012. Retrieved December 26, 2016.
- [16] "Infestation 2: Teenage Mutant Ninja Turtles #1 (Preview)". Comic Book Resources. March 6, 2012. Retrieved December 26, 2016.
- [17] "Infestation 2: Teenage Mutant Ninja Turtles #2 (Preview)". Comic Book Resources. March 20, 2012. Retrieved December 26, 2016.
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- [22] "Infestation 2: G.I. Joe #2 (of 2)". IDW Publishing. Retrieved December 21, 2016.
- [23] "Infestation 2: G.I. Joe #2 (Preview)". Comic Book Resources. March 27, 2012. Retrieved December 26, 2016.
- [24] "Infestation 2: 30 Days of Night one-shot". IDW Publishing. Retrieved December 21, 2016.
- [25] "Infestation 2: 30 Days of Night #1 (Preview)". Comic Book Resources. April 3, 2012. Retrieved December 26, 2016.

Chapter 45

Lovecraft: A Look Behind the Cthulhu Mythos

Lovecraft: A Look Behind the "Cthulhu Mythos" is a 1972 non-fiction book written by Lin Carter, published by Ballantine Books. The introduction notes that the book "does not purport to be a biography of H. P. Lovecraft", and instead presents it as "a history of the growth of the so-called Cthulhu Mythos." * [1]

45.1 The Cthulhu Mythos

The Cthulhu Mythos is the system of imaginary entities, books, and locations initially invented by Lovecraft and shared with other writers. Carter takes particular interest in noting the stories where particular aspects of Mythos lore first appeared, and tracing their reappearances in later tales.

The book takes pains to establish whether each Lovecraft story "belongs to the Cthulhu Mythos" or not. His requirement for including a story on the list of Mythos stories is that it must "present us with a significant item of information about the background lore of the Mythos, thus contributing important information to a common body of lore." * [2]

He excludes by this criterion such stories as "The Colour Out of Space" and *The Case of Charles Dexter Ward*, despite the former's mentions of Arkham and Miskatonic University, and the latter's references to Yog-Sothoth and the *Necronomicon*. "[T]he mere mention of a Mythos name in an otherwise self-contained story cannot be taken as proof that the story belongs to the Mythos," he writes; such stories do not "borrow from or build upon the system of the Mythos", nor do they "contribute a new portion of background lore to future stories in the Mythos." * [3]

He asserts that at least one story does not belong to the Mythos simply because it doesn't fit in. "Despite the criteria established" earlier in the biography, he writes, *The Dream-Quest of Unknown Kadath* "most definitely does not belong to the Mythos." His basis for this judgment: "Lovecraft wrote two cycles of tales ... both cycles certainly share the same universe in common, but each cycle is and must be considered peripheral to the other."

* [4] Most Lovecraft critics and readers put this novella in Lovecraft's Dream Cycle.

45.2 List of Cthulhu Mythos stories

Carter's list of Lovecraft's Cthulhu Mythos stories:

1. "The Nameless City"
2. "The Hound"
3. "The Festival"
4. "The Call of Cthulhu"
5. "The Dunwich Horror"
6. "The Whisperer in Darkness"
7. "The Dreams in the Witch House"
8. "At the Mountains of Madness"
9. "The Shadow Over Innsmouth"
10. "The Shadow out of Time"
11. "The Hunter of the Dark"
12. "The Thing on the Doorstep"
13. "History of the *Necronomicon*" (short essay)
14. *Fungi from Yuggoth* (poem)

45.3 Criticism

Carter writes as a fan of Lovecraft, but not uncritically. Surveying Lovecraft's work, he says:

Carter frequently excoriates Lovecraft for his lack of professionalism, and bluntly condemns what he finds to be Lovecraft's racism, xenophobia, and anti-Semitism:

45.4 Footnotes

- [1] Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*, p. x.
- [2] Carter, pp. 26-27.
- [3] Carter, p. 58.
- [4] Carter, pp. 50-51.
- [5] Carter, p. xiii.
- [6] Carter, p. 45.

Chapter 46

Lovecraftian horror

Lovecraftian horror is a subgenre of **horror fiction** that emphasizes the **cosmic horror** of the unknown (and in some cases, unknowable) more than gore or other elements of shock, though these may still be present.*[1] It is named after American author **H. P. Lovecraft** (1890–1937), who is largely credited as the first author to pioneer the genre.

46.1 Origin

Lovecraft refined this style of storytelling into his own **mythos** that involved a set of **supernatural**, pre-human, and **extraterrestrial** elements.*[2] His work was inspired by and similar to previous authors such as **Edgar Allan Poe**,*[3] **Algernon Blackwood** and **Lord Dunsany**.*[4]

The hallmark of Lovecraft's work is **cosmicism**: the sense that ordinary life is a thin shell over a reality that is so alien and abstract in comparison that merely contemplating it would damage the **sanity** of the ordinary person. Lovecraft's work is also steeped in the insular feel of rural **New England**, and much of the genre continues to maintain this sense that “that which man was not meant to know” might be closer to the surface of ordinary life outside of the crowded cities of modern civilization. However, Lovecraftian horror is not restricted to the countryside; “The Horror at Red Hook” , for instance, is set in a crowded ethnic **ghetto**.

46.1.1 Themes of Lovecraftian horror

Several themes found in Lovecraft's writings are considered to be components of a “Lovecraftian” work:

- **Anti-anthropocentrism**, **misanthropy** in general. Lovecraft's works tend not to focus on **characterization** of humans, in line with his view of humanity's insignificant place in the universe, and the general **Modernist** trend of literature at the time of his writings.
- Preoccupation with **viscerate** texture. The horror features of Lovecraft's stories tend to involve protean semi-gelatinous substances, such as **slime**, as

opposed to standard horror elements such as blood, bones, or corpses.

- **Antiquarian writing style**. Even when dealing with up-to-date technology, Lovecraft tended to use anachronisms as well as old-fashioned words when dealing with such things. For example, he used the term “man of science” rather than the modern word, “scientist” and often spelled “show” as “shew” and “lantern” as “lanthorne.”
- **Detachment**. Lovecraftian heroes (both in original writings and in more modern adaptations) tend to be socially isolated, reclusive individuals, usually with an academic or scholarly intent to compensate for social shortcomings.
- **Helplessness and hopelessness**. Although Lovecraftian heroes may occasionally deal a “setback” to malignant forces, their victories are temporary, and they usually pay a price for it. Otherwise, subjects often find themselves completely unable to simply run away, instead driven by some other force to their desperate end.
- **Unanswered questions**. Characters in Lovecraft's stories rarely if ever fully understand what is happening to them, and often go **insane** if they try.
- **Sanity's fragility and vulnerability**. Characters in many of Lovecraft's stories are unable to cope mentally with the extraordinary and almost incomprehensible truths they witness, hear or discover. The strain of trying to cope, as Lovecraft often illustrates, is impossible to bear and insanity takes hold.
- **Questionable parentage**. Relatives of characters are typically depicted as paranormal, **dysfunctional** or abnormal, whereas intimate relations in general are often represented as foreboding, mysterious, and sinister.

46.2 Collaborators and followers

Much of Lovecraft's influence is secondary, as he was a friend, inspiration, and correspondent to many authors

who would gain fame through their creations. Many of these writers also worked with Lovecraft on jointly-written stories. His more famous friends and collaborators include Robert Bloch, author of *Psycho*; Robert E. Howard, creator of Conan the Barbarian; and August Derleth, who codified and added to the Cthulhu Mythos.

Subsequent horror writers also heavily drew on Lovecraft's work. While many made direct references to elements of Lovecraft's mythos, either to draw on its associations or to acknowledge his influence, many others drew on the feel and tone of his work without specifically referring to mythos elements. Some have said that Lovecraft, along with Edgar Allan Poe, is the most influential author on modern horror. Author Stephen King has said: "Now that time has given us some perspective on his work, I think it is beyond doubt that H. P. Lovecraft has yet to be surpassed as the Twentieth Century's greatest practitioner of the classic horror tale." [5]

By the late 20th century, Lovecraft had become something of a pop-culture icon, resulting in countless reinterpretations of and references to his work. Many of these fall outside the sphere of Lovecraftian horror, but represent Cthulhu Mythos in popular culture.

46.2.1 Literature and art

Lovecraft's work, mostly published in pulp magazines, never had the same sort of influence on literature as his high-modernist literary contemporaries such as Ernest Hemingway and F. Scott Fitzgerald. However, his impact is still broadly and deeply felt in some of the most celebrated authors of contemporary fiction. [6] The fantasies of Jorge Luis Borges display a marked resemblance to some of Lovecraft's more dream influenced work. [7] Borges also dedicated his story, "There Are More Things" to Lovecraft, though he also considered Lovecraft "an involuntary parodist of Poe." [8] The controversial French novelist Michel Houellebecq has also cited Lovecraft as an influence and has written a lengthy essay on Lovecraft entitled *H. P. Lovecraft: Against the World, Against Life* in which he refers to the Cthulhu cycle as "the great texts" .

Lovecraft's penchant for dreamscapes and for the biologically macabre has also profoundly influenced visual artists such as Jean "Moebius" Giraud and H. R. Giger. Giger's book of paintings which led directly to many of the designs for the film *Alien* was named *Necronomicon*, the name of a fictional book in several of Lovecraft's mythos stories. Dan O'Bannon, the original writer of the *Alien* screenplay, has also mentioned Lovecraft as a major influence on the film. With Ronald Shusett, he would later write *Dead & Buried* and *Hemoglobin*, both of which were admitted pastiches of Lovecraft.

46.3 Comics

Lovecraft has cast a long shadow across the comic world. This has included not only adaptations of his stories, such as *H. P. Lovecraft's Cthulhu: The Whisperer in Darkness*, *Graphic Classics: H. P. Lovecraft* [9] and MAX's *Haunt of Horror*, [10] but also the incorporation of the Mythos into new stories.

Alan Moore has touched on Lovecraftian themes, most obviously in his *The Courtyard* and *Yuggoth Cultures and Other Growths* (and Antony Johnston's spin-off *Yuggoth Creatures*), [11] [12] but also in his *Black Dossier* where the story "What Ho, Gods of the Abyss?" mixed Lovecraftian horror with Bertie Wooster. [13] *Neonomicon* and *Providence* posit a world where the Mythos, while existing as fiction written by Lovecraft, is also very real.

Gordon Rennie not only used various Lovecraft creations, like Tcho-Tcho, in his *Necronauts*, but he also included Lovecraft himself as a character, teaming up with an influence of his, [14] Charles Fort, a combination that would occur again in *Fort: Prophet of the Unexplained*. *Necronauts* wasn't the first appearance of Lovecraftian horror in 2000 AD as Grant Morrison's *Zenith* involved the eponymous hero trying to stop the Lloigor, known as the Many-Angled Ones. Entities also called Many-Angled Ones appear in the Marvel Universe in the story-line "Realm of Kings" where they rule an alternate reality. This story line was in their *Guardians of the Galaxy* comic where an alternate universe invades the main Marvel Universe. The invading universe, dubbed the "Cancerverse" in the comics, is a universe where Lovecraft's Elder Gods triumph over death and conquer the universe. The inspiration for the universe is clearly Lovecraftian as even the words are taken directly from Lovecraft's writings. The most obvious example of this is the word fhtagn. Unlike a tale of Lovecraftian horror, however, the forces of good triumph; this is achieved only by releasing a galactic mass murderer loose on both universes, providing some lasting horror. [15] The Marvel Universe also contains a range of Cthulhu Mythos comics, including the *Elder Gods*. [16]

As well as appearing with Fort in two comics stories, Lovecraft has appeared as a character in a number of Lovecraftian comics. He appears in Mac Carter's and Tony Salmons's limited series *The Strange Adventures of H.P. Lovecraft* from Image [17] and in the Arcana children's graphic novel *Howard and the Frozen Kingdom* from Bruce Brown. [18] A webcomic, *Lovecraft is Missing*, debuted in 2008 and takes place in 1926, before the publication of "The Call of Cthulhu", and weaves in elements of Lovecraft's earlier stories. [19] [20]

Boom! Studios have also run a number of series based on Cthulhu and other characters from the Mythos, including *Cthulhu Tales* [21] and *Fall of Cthulhu*. [22]

The creator of *Hellboy*, Mike Mignola, has described the books as being influenced primarily by the works of Love-

craft, in addition to those of Robert E. Howard and the legend of *Dracula*.^[23] This was adapted into the 2004 film *Hellboy*. His Elseworlds mini-series *The Doom That Came to Gotham* reimagines *Batman* in a confrontation with Lovecraftian monsters.^[24]

The manga artist Junji Ito was heavily influenced by Lovecraft.^[25]

The third volume of the comic series *Atomic Robo*, named “Atomic Robo and the Shadow from Beyond Time” features a Lovecraftian monster as the antagonist, and indeed has an appearance from H. P. Lovecraft himself.

Issue #32 of *The Brave and the Bold* was heavily influenced by the works and style of Lovecraft. In addition to using pastiches of Cthulhu, the *Deep Ones*, and R'lyeh, writer J. Michael Straczynski also wrote the story in a distinctly Lovecraftian style. Written entirely from the perspective of a traumatized sailor, the story makes use of several of Lovecraft's trademarks, including the ultimate feeling of insignificance in the face of the supernatural.

The *Illustrated Ape* magazine features a Lovecraft-related web comic on its site in the gallery section. The strip is written and illustrated by Charles Cutting and uses “The Dream Quest of Unknown Kadath” as its basis.

The webcomic *Homestuck* utilises concepts from Lovecraftian horror, namely with the Horrorterrors, beings reminiscent of the monsters of the Cthulhu mythos. These creatures are largely unknown to the main characters, aside from Rose, who transforms into a “grim-dark” state after questioning their morality, speaking in odd glyphs and sporting a tentacle aura. The most noticeable relations are their size, their names (such as Fthulhu rather than Cthulhu) and their dark mysterious nature, residing in a region of deep space unaffected by the passing of time and speaking prophecies and warnings to the residents of Derse.

46.4 Film and television

From the 1950s onwards, in the era following Lovecraft's death, Lovecraftian horror truly became a sub-genre, not only fueling direct cinematic adaptations of Poe and Lovecraft, but providing the foundation upon which many of the horror films of the 1950s and 1960s were constructed. For instance *Caltiki - the Immortal Monster* has been considered Lovecraftian in subject matter and approach.

46.4.1 1960s

One notable filmmaker to dip into the Lovecraftian well was 1960s B-filmmaker Roger Corman, with his *The Haunted Palace* (1963) being very loosely based on *The Case of Charles Dexter Ward*, and his *X* featuring a protagonist driven to insanity by heightened vision that allows

him to see *God* at the heart of the universe.

Though not direct adaptations, the episodes of the well-known series *The Outer Limits* often had Lovecraftian themes, such as human futility and insignificance and the limits of sanity and understanding.

Amongst the other well-known adaptations of this era are *Dark Intruder* (1965) which has some passing references to the Cthulhu Mythos; *The Shuttered Room* (1967), based on an August Derleth “posthumous collaboration” with Lovecraft, whose plot was closely based on Lovecraft's *The Dunwich Horror*; and *Curse of the Crimson Altar* (US title: *The Crimson Cult*)(1968), based on “The Dreams in the Witch-House”.

46.4.2 1970s

The Dunwich Horror (1970) was based directly on Lovecraft's story of the same name, though with such plot diversions as introducing a female love interest for the character of Wilbur Whateley.

Rod Serling's 1969–73 series *Night Gallery* adapted at least two Lovecraft stories, “Pickman's Model” and “Cool Air”. The episode “Professor Peabody's Last Lecture”, concerning the fate of a man who read the *Necronomicon*, included a student named “Mr. Lovecraft” along with other students sharing names of authors in the *Lovecraft Circle*. (Another five-minute short, called “Ms. Lovecraft Sent Me”, about a babysitter and her strange client, has no relevance to anything written by Lovecraft but was probably an affectionate tip of the hat from Jack Laird, who had scripted the other Lovecraft-based episodes).

Dan O'Bannon and Ridley Scott's 1979 *Alien* bore a strong Lovecraftian influence, especially in the set design of H. R. Giger, who has published two art books inspired by Lovecraft's fictional *Necronomicon*. O'Bannon later made *The Resurrected*, based on *The Case of Charles Dexter Ward*.

46.4.3 1980s

As the 1980s and 1990s played out, Lovecraftian horror became a recognizable film staple in a variety of films.

In 1981, *The Evil Dead* comedy horror film franchise was created by Sam Raimi after studying H. P. Lovecraft. It consists of the films *The Evil Dead* (1981), *Evil Dead II* (1987), and *Army of Darkness* (1992). The *Necronomicon Ex-Mortis*, or simply *The Book of the Dead*, is depicted in each of the three films.

John Carpenter's “Apocalypse Trilogy” (*The Thing*, *Prince of Darkness* and *In the Mouth of Madness*) feature Lovecraftian elements which becomes more noticeable in each film.

The 1984 blockbuster *Ghostbusters* (which novelist/screenwriter Barbara Hambly has called

“marvelously Lovecraftian”) is noticeably reminiscent of Lovecraft's style.*[26] Three episodes of the animated spin-off series (“The Collect Call of Cthulhu” , “The Hole in the Wall Gang” and “Russian About”) are directly inspired by the Cthulhu Mythos.

The blackly comedic *Re-Animator* (1985), was based on Lovecraft's serial “Herbert West: Reanimator”. *Re-Animator* spawned numerous sequel films.

1986's *From Beyond* was loosely based on Lovecraft's story of the same title “From Beyond”.

1987's film *The Curse* was an effective adaptation of Lovecraft's “The Colour Out of Space”. However, its sequel, *Curse II: The Bite* had no Lovecraftian relevance.

1988's *The Unnamable* was a loose adaptation of Lovecraft's story of the same title “The Unnamable”.

46.4.4 1990s

The 1991 HBO film *Cast a Deadly Spell* starred Fred Ward as Harry Phillip Lovecraft, a noir detective investigating the theft of the *Necronomicon* in an alternate universe 1948 Los Angeles where magic was commonplace. The sequel *Witch Hunt* had Dennis Hopper as H. Phillip Lovecraft in a story set two years later.

1992's *The Resurrected*, directed by Dan O'Bannon, is an adaptation of Lovecraft's novel *The Case of Charles Dexter Ward*. It contains numerous elements faithful to Lovecraft's story though the studio made major cuts to the film.

1993's *The Unnamable Returns* aka *Unnamable II: The Statement of Randolph Carter* was a sequel to 1988's *The Unnamable*, loosely based on Lovecraft's story “The Statement of Randolph Carter”.

The self-referential *Necronomicon* (1993), featured Lovecraft himself as a character, played by Jeffrey Combs. The three stories in *Necronomicon* are based on three H. P. Lovecraft short stories: “The Drowned” is based on “The Rats in the Walls”, “The Cold” is based on “Cool Air”, and “Whispers” is based on “The Whisperer in Darkness”.

1994's *The Lurking Fear* is an adaptation of Lovecraft's story “The Lurking Fear”. It has some elements faithful to Lovecraft's story, while being hijacked by a crime caper subplot.

1994's *In the Mouth of Madness* contains plot elements and settings/themes reminiscent of Lovecraft's writings.

1995's *Castle Freak* is loosely inspired by Lovecraft's story “The Outsider”.

The television series *Buffy the Vampire Slayer*, and its 1999 spin-off *Angel*, have essentially a Lovecraftian background setting, in which the world was once ruled by the demonic Old Ones before being forced into another dimension by a revolution where they wait to return one

day.

46.4.5 2000s

2001's *Dagon* is a Spanish-made horror film directed by Stuart Gordon. Though titled after Lovecraft's story “Dagon”, the film is actually an effective adaptation of his *The Shadow over Innsmouth*.

The 2003 Italian-made feature *The Shunned House*, directed by Ivan Zucco, is loosely based on Lovecraft's story of the same title “The Shunned House”.

2005's *The Call of Cthulhu*, made by the H. P. Lovecraft Historical Society, is a largely successful cinematic version of Lovecraft's story, using silent film techniques to mimic the feel of a film that might have been made at the time Lovecraft's story was written (1926).

2005's “The Dreams in the Witch-House” was a faithful adaptation of Lovecraft's story “The Dreams in the Witch-House” directed by Stuart Gordon, as an episode of the TV series *Masters of Horror*.

2007's *The Tomb*, directed by Ulli Lommel, though it uses Lovecraft's name on the credits and DVD packaging, is entirely unrelated to any work by Lovecraft including his story “The Tomb”.

2007's *The Mist*, directed by Frank Darabont is based on a Stephen King short story. Although it does not make any explicit reference to H. P. Lovecraft's work, the film features several Lovecraftian themes and creatures.

2008's Syfy film *The Dunwich Horror* (originally known as *The Darkest Evil*) features Jeffrey Combs and Dean Stockwell.*[27] The action is transplanted from Lovecraft's New England town Dunwich to a town in Louisiana.

2009's *The Last Lovecraft: Relic of Cthulhu* plays Lovecraftian themes for laughs. Lovecraft's last relative must help save the world from Cthulhu's return.

46.4.6 2010s

Lovecraftian elements can also be seen in the Swedish horror film *Marianne* where the helpless teacher Krister is unsure whether he is being haunted or if he is going mad. The Swedish horror writers John Ajvide Lindqvist and Anders Fager have both written their own installments in the Cthulhu Mythos.

The 2010 film “Die Farbe” is based on the short story *The Colour Out of Space* by H.P. Lovecraft. One notable difference from the original short story is that it takes place in Germany instead of in Massachusetts. It is shot mainly in black and white, the exception being the “Colour” itself.

In the “Coon and Friends” trilogy of the animated show *South Park*, Cthulhu, cultists, and Lovecraftian elements

of hopelessness, confusion, and the paranormal are major plot elements, and often parodied, throughout the three episodes.

The 2011 film *The Whisperer in Darkness* is based on an H. P. Lovecraft short story of the same name. It was produced by Andrew Leman, who directed *The Call of Cthulhu* in 2001. It was shot in black and white like *The Call of Cthulhu*, but it is not a silent film.

The Swedish director Måns Mårild's next project is a screen version of Anders Fagers book *Collected Swedish Cults*,^[28] an anthology about ancient beings and the Swedish cults dedicated to them.

Drew Goddard directed the 2012 film *The Cabin in the Woods*. The film, scripted by Goddard and Joss Whedon features an organization known as the Facility that sacrifices five young people in the theme of a horror film in order to placate the Ancient Ones, who once dominated the earth and now live below, so that they will not rise again.

Ridley Scott's 2012 science fiction horror epic *Prometheus* (2012 film) has been described as lovecraftian.^[29]

2013's *Evil Dead*, directed by Fede Alvarez, has the *Necronomicon* play a key role in the plot just as the original *The Evil Dead* did.

2013's *Haiyore! Nyaruko-san* An anime series, is about the human descendants of several of the Lovecraft Cthulhu Mythos deities being directly mentioned as main characters. Such as the Crawling Chaos "Nyarlahotep/Nyaruko", The Living Flame "Kyuko/Kuuko", and the Wind Deity "Hastur/Hasuta", along with other incantations and references to Lovecraft's works.

Sleepy Hollow, Season 2, Episode 2 uses an incantation for a magic spell drawn from Lovecraft.

The 2016 film *A Cure for Wellness* has been noted for its lovecraftian elements.^[30]^[31]

46.5 Games

Despite the fact that Lovecraft despised games,^[32] his characters and settings have appeared in many video games and role-playing games. Some of these used Lovecraft's creations chiefly for name value (see *Cthulhu Mythos in popular culture*), but others have embraced Lovecraft's characteristic mood and themes.

46.5.1 Role-playing

In the early 1970s, *Dungeons & Dragons* drew from many of the most popular fantasy settings of the pulp era and weird fiction, including those of Lovecraft, whom Gy-gax has cited as an influence from the beginning. However, direct reference to Lovecraft's creations by name

would wait until *Dragon* magazine issue #12 in 1978 with Robert J. Kuntz's, "The Lovecraftian Mythos in Dungeons & Dragons".^[33] In the AD&D First Edition *Dungeon Masters Guide* in 1979, Lovecraft was listed among the recommended authors, which named authors and stories that influenced the feel and setting of the game. In 1980, a hardcover collection of the various fantasy and historical pantheons available for the game was published under the title *Deities & Demigods*. The first and second printings contained a version of the Cthulhu Mythos. Another gaming company, Chaosium, owned the rights to use Lovecraft's creations in games, and a deal was struck between TSR and Chaosium that allowed TSR to use the Cthulhu Mythos in *Deities & Demigods* for the rights to use elements of TSR copyrights in one of Chaosium's future books. The Cthulhu Mythos section was removed in the third and subsequent printings, and collectors prize early printings that contain it.^[34]

As the game has evolved, many of the oldest creatures (e.g. the Mind Flayers, or *illithid*) and even gods (e.g. *Tharizdun*) of the game have their inspirations in Lovecraft, as well as newer elements, such as the *Far Realm*, an entire plane of insanity inspired by Lovecraft's works, and in October, 2004, *Dragon* magazine published a lengthy article titled "The Shadow over D&D: H. P. Lovecraft's Influence on Dungeons & Dragons" discussing these influences.^[33]

Dungeons & Dragons was not the only role-playing game to incorporate Lovecraftian horror. The most overt example was published in 1980 by Chaosium. *Call of Cthulhu* is directly based on the Cthulhu Mythos. In keeping with its source material, and unlike most other role-playing games, characters who attempt to confront its monsters directly are likely to die or be driven insane rather than succeed. This is reinforced by the game's best-known feature, a mechanism by which knowledge about Mythos entities can only be gained at a permanent cost to one's sanity.^[35] The *Call of Cthulhu* rules and source material have been adapted and included in a number of subsequent science fiction and fantasy role-playing games and rules supplements.

Steve Jackson Games' *GURPS*, a genre-neutral game system, was first published in 1986 and brought diverse elements of fiction and non-fiction together across their lengthy list of published supplements which included *Cthulhupunk*, a licensed adaptation of Cthulhu into a *cyberpunk* setting among many other Lovecraft-inspired works in role-playing, card and board games.

The Magic: The Gathering creatures known as the Eldrazi appear to share many characteristics with Lovecraftian monsters. The sets *Shadows Over Innistrad* and *Eldritch Moon* incorporated a goth setting while also adding creatures who were changed into mutations with various tentacles and other Lovecraft inspired characteristics.

46.5.2 Video games

Video games, like films, have a rich history of Lovecraftian elements and adaptations.*[36] In 1987, *The Lurking Horror* was the first to bring the Lovecraftian horror subgenre to computer platforms. This was a text-based adventure game, released by Infocom, who are best known for the *Zork* series.

The 1998 text adventure game *Anchorhead* is heavily inspired by Lovecraftian Horror and features many elements of the Cthulhu mythos, as well as quotes from Lovecraft.

The From Software game *Bloodborne* includes many references to Lovecraftian elements, especially Cosmicism, putting in familiar terms from Lovecraft, such as the inclusion of “The Great Ones” or “Outer Gods” as the main driver of the game’s events.

The seminal Lovecraftian role-playing game *Call of Cthulhu* has lent its name and other material to several video games in the adventure and RPG genre for platforms as diverse as the PC, consoles and mobile devices.

Call of Cthulhu: Dark Corners of the Earth for PC and Xbox is a first person Shooter with strong survival horror elements.

The game *Amnesia: The Dark Descent* is heavily inspired by Lovecraft’s works, both in visual design as well as in plot device.

The 2005 Russian game *Pathologic* features many themes common in Lovecraftian works: The three main characters are all in some way outsiders to the city. The game centers around an unstoppable plague which leaves gelatinous bloody slime in contaminated areas; the player character is completely helpless in stopping the plague and the game makes this very clear by reminding the player how many days are left until the end.

The Last Door is a point-and-click adventure game which has many Lovecraftian elements. Isolation and the unknown are prominent features of the series.

While other media have portrayed Lovecraftian elements in humorous ways as diverse as the *Illuminati: New World Order* card game and a plethora of plush Cthulhu dolls, video games such as *Cthulhu Saves the World* (2010) have been less common.

Though Lovecraftian elements have appeared in MMORPGs such as *World of Warcraft* and *Age of Conan* since *EverQuest*, the 2012 game *The Secret World* was the first to feature Lovecraftian elements as one of its primary inspirations.*[37]

The games *Eternal Darkness: Sanity’s Requiem* and *Hellgate: London* draw inspiration from H.P. Lovecraft.

Shadow of the Comet, a game which takes place in 19th century, is strongly inspired by the myth of Cthulhu.

League of Legends, a popular MOBA, has characters that

come from the Void, a dark and entropic space beyond the world of Runeterra. These characters (distinguished by their grotesque purple forms and always having an apostrophe in their name) strongly resemble Lovecraftian monsters.

Darkest Dungeon is a role-playing game that displays many themes of Lovecraft’s writing such as forbidden knowledge, non-human influences on humanity, inherited guilt, fate, civilisation under threat and more. Bold heroes, sent into dungeons filled with unholy cultists and eldritch abominations, can become emotionally distraught after seeing the horrors within; they can become paranoid, devoid of hope, irrational and so on. *Darkest Dungeon*’s developer, Red Hook Studios Inc., incorporates elements of H.P. Lovecraft’s writing in the aesthetic of the company’s branding; the name alluding to his story “The Horror at Red Hook,” and the company’s logo which features a prominent tentacle, alluding to Lovecraft’s iconic cosmic entity, Cthulhu.*[38]

In April 26, 2016 *Hearthstone*, a free-to-play digital collectible card game, released a 134 card expansion called “Whispers of the Old Gods” which is based on a theme which revolves around Lovecraftian horror.*[39]*[40]

Sunless Sea is heavily inspired by Lovecraftian horror, especially with themes like the fear of the unknown.

Overall, the reception of Lovecraftian horror in video games, as with print fiction, has never achieved the same level of popularity as the high fantasy, swords-and-sorcery model games.*[41]

46.6 Other media

In Terry Pratchett’s *Discworld* series, the *Dungeon Dimensions* are the endless wastelands outside of space and time. Lovecraftian horrors dwell there, seeking to invade reality, and warp existence when they do.

46.7 See also

- Cthulhu Mythos in popular culture
- Weird fiction

46.8 Notes

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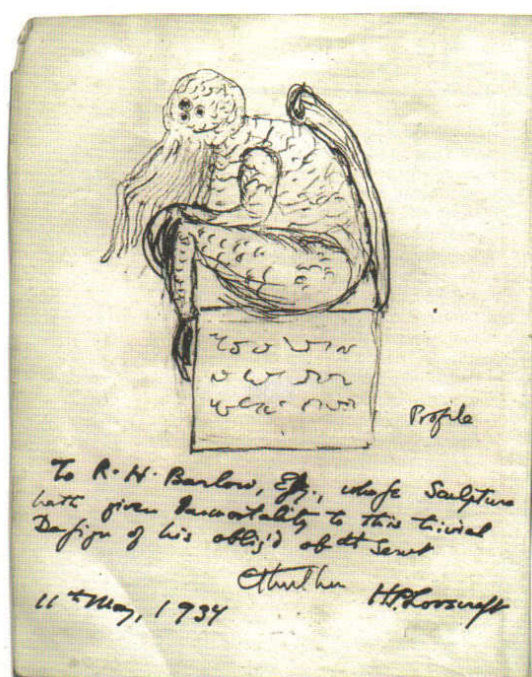
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46.10 External links

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- *H. P. Lovecraft* public domain audiobook at LibriVox

Chapter 47

Cthulhu Mythos in popular culture



A sketch of the Cthulhu statue found in *The Call of Cthulhu*. The sketch was done by H. P. Lovecraft in 1934

This article provides a list of cultural references to the work of author H. P. Lovecraft. These references are collectively known as the **Cthulhu Mythos**. For works that are *stylistically* Lovecraftian, including comics and film adaptations influenced by Lovecraft, see [Lovecraftian horror](#).

47.1 Film

See also listing for [Films based on works by H. P. Lovecraft](#).

47.2 Tabletop games

47.3 Video games

47.4 Music

I- | [Code: Pandorum](#) || "The Lovecraftian Horrors" || "Cthulhu"

47.5 Print

47.6 Television

47.7 Audio drama

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Chapter 48

H. P. Lovecraft

This article is about the author. For the rock group, see [H. P. Lovecraft \(band\)](#).

Howard Phillips Lovecraft (/ˈlʌvkræft, -ˌkrɑːft/^[1] August 20, 1890 – March 15, 1937) was an American author who achieved posthumous fame through his influential works of [horror fiction](#). He was virtually unknown and published only in [pulp magazines](#) before he died in poverty, but he is now regarded as one of the most significant 20th-century authors in his genre. Lovecraft was born in [Providence, Rhode Island](#), where he spent most of his life. Among his most celebrated tales are "[The Call of Cthulhu](#)" and "[The Shadow over Innsmouth](#)", both canonical to the [Cthulhu Mythos](#). Lovecraft was never able to support himself from earnings as author and editor. He saw commercial success increasingly elude him in this latter period, partly because he lacked the confidence and drive to promote himself. He subsisted in progressively strained circumstances in his last years; an inheritance was completely spent by the time that he died at age 46.^[2]

48.1 Early life

48.1.1 Family

Lovecraft was born on August 20, 1890 in his family home at 194 (later 456) [Angell Street](#) in [Providence, Rhode Island](#)^[3] (the house was demolished in 1961). He was the only child of Winfield Scott Lovecraft (1853–1898), a traveling salesman of jewelry and [precious metals](#), and Sarah Susan Phillips Lovecraft (1857–1921), who could trace her ancestry to the [Massachusetts Bay Colony](#) in 1631.^[4] Both of his parents were of entirely [English ancestry](#), and most of his ancestors had been in [New England](#) since the colonial period. His great-grandfather Joseph Lovecraft Jr. emigrated to [Rochester, New York](#) from [Devon, England](#) in 1831.^[5]^[6] Lovecraft's father became acutely [psychotic](#) in 1893, when Lovecraft was three, and he was placed in the Providence psychiatric institution of [Butler Hospital](#), where he remained until his death in 1898.^[3] Lovecraft maintained throughout his life that his father died in a condition of

paralysis brought on by “nervous exhaustion.” It has been suggested that his father's mental illness may have been caused by [syphilis](#), but neither Lovecraft nor his mother (who also died in Butler Hospital) seem to have shown signs of being infected with the disease.^[7]



Lovecraft c. nine years old

After his father's hospitalization, Lovecraft was raised by his mother, his maternal aunts Lillian Delora Phillips and Annie Emeline Phillips, and his maternal grandfather Whipple Van Buren Phillips, an American businessman. All five resided together in the family home. Lovecraft was a [prodigy](#), reciting poetry at the age of three and writing complete poems by six. His grandfather encouraged his reading, providing him with classics such as *One Thousand and One Nights*, Thomas Bulfinch's *Age of Fable*, and children's versions of the *Iliad* and the *Odyssey*. His grandfather also stirred the boy's interest in the weird

by telling him his own original tales of gothic horror.*[8]

48.1.2 Upbringing

Lovecraft was frequently ill as a child, and he barely attended school until he was eight years old because of his sickly condition, and was withdrawn after a year. He read voraciously during this period and became especially enamored of chemistry and astronomy.*[9] He produced several hectographed publications with a limited circulation, beginning in 1899 with *The Scientific Gazette*. Four years later, he returned to public school at Hope High School.*[10] Beginning in his early life, Lovecraft is believed to have suffered from sleep paralysis, a form of parasomnia; he believed himself to be assaulted at night by horrific "night gaunts".*[9] Much of his later work is thought to have been directly inspired by these terrors. (Indeed, "Night Gaunts" became the subject of a poem of the same name, in which they were personified as devil-like creatures without faces.)

His grandfather's death in 1904 greatly affected Lovecraft's life. Mismanagement of his estate left his family in a poor financial situation, and they were forced to move into much smaller accommodations at 598*[11] (now a duplex at 598–600) Angell Street. He is said to have suffered in 1908, prior to his high school graduation, what he later described as a "nervous breakdown", and consequently never received his high school diploma.*[12] S. T. Joshi suggests in his biography of Lovecraft that a primary cause for this breakdown was his difficulty in higher mathematics, a subject that he needed to master to become a professional astronomer.*[13]



Lovecraft in 1915

48.2 Adulthood

48.2.1 Reclusion

The adult Lovecraft was gaunt with dark eyes set in a very pale face (he rarely went out before nightfall).*[14] For five years after leaving school, he lived an isolated existence with his mother,*[15] primarily writing poetry without seeking employment or new social contacts. This changed in 1913 when he wrote a letter to the pulp magazine *Argosy* complaining about the insipidness of the love stories in the publication by writer Fred Jackson.*[16] The ensuing debate in the magazine's letters column caught the eye of Edward F. Daas, president of the United Amateur Press Association (UAPA), who invited Lovecraft to join the organization in 1914.*[15]

In April 1917, Lovecraft tried to join the National Guard but did not pass the physical examination.*[17]

48.2.2 Writing

The UAPA reinvigorated Lovecraft and incited him to contribute many poems and essays; in 1916, his first published story, *The Alchemist*, appeared in the *United Amateur Press Association*. The earliest commercially published work came in 1922, when he was thirty-one. By this time he had begun to build what became a huge network of correspondents. His lengthy and frequent missives would make him one of the great letter writers of the century. Among his correspondents were Robert Bloch (*Psycho*), Clark Ashton Smith, and Robert E. Howard (*Conan the Barbarian* series). Many former aspiring authors later paid tribute to his mentoring and encouragement through the correspondence.*[14]

His oeuvre is sometimes seen as consisting of three periods: an early Edgar Allan Poe influence; followed by a Lord Dunsany-inspired Dream Cycle; and finally the *Cthulhu Mythos* stories. However, many distinctive ideas and entities present in the third period were introduced in the earlier works, such as the 1917 story "Dagon", and the threefold classification is partly overlapping.*[18]

48.2.3 Death of mother

In 1919, after suffering from **hysteria** and depression for a long period of time, Lovecraft's mother was committed to Butler Hospital - the mental institution where her husband had died.*[19] Nevertheless, she wrote frequent letters to Lovecraft, and they remained close until her death on May 24, 1921, the result of complications from gallbladder surgery.*[15]

48.2.4 Marriage and New York

A few days after his mother's death, Lovecraft attended a convention of amateur journalists in **Boston**, Massachusetts, where he met and became friendly with **Sonia Greene**, a widow and owner of a successful hat shop and seven years his senior. Lovecraft's aunts disapproved of the relationship. Lovecraft and Greene married on March 3, 1924, and relocated to her **Brooklyn** apartment at 793 Flatbush Avenue;*[20] she thought he needed to get out of Providence in order to flourish and was willing to support him financially.*[21] Greene, who had been married before, later said Lovecraft had performed satisfactorily as a lover, though she had to take the initiative in all aspects of the relationship.*[21] She attributed Lovecraft's passive nature to a stultifying upbringing by his mother.*[21] Lovecraft's weight increased to 90 kg (200 lb) on his wife's home cooking.*[21]

He was enthralled by New York, and, in what was informally dubbed the **Kalem Club**, he acquired a group of encouraging intellectual and literary friends who urged him to submit stories to *Weird Tales*; editor **Edwin Baird** accepted many otherworldly 'Dream Cycle' Lovecraft stories for the ailing publication, though they were heavily criticized by a section of the readership.*[22]*[23] Established informally some years before Lovecraft lived in New York, the core Kalem Club members were boys' adventure novelist **Henry Everett McNeil**; the lawyer and anarchist writer **James Ferdinand Morton, Jr.**; and the poet Reinhardt Kleiner.

On New Year's Day of 1925, Sonia moved to Cleveland for a job opportunity, and Lovecraft left Flatbush for a small first-floor apartment on 169 Clinton Street "at the edge of **Red Hook**," a location which came to discomfort him greatly.*[20] Later that year the Kalem Club's four regular attendees were joined by Lovecraft along with his protégé **Frank Belknap Long**, bookseller **George Willard Kirk**, and Lovecraft's close friend **Samuel Loveman**. Loveman was Jewish, but was unaware of Lovecraft's **nativist** attitudes. Conversely, it has been suggested that Lovecraft, who disliked mention of sexual matters, was unaware that Loveman and some of his other friends were homosexual.*[24]

48.2.5 Financial difficulties

Not long after the marriage, Greene lost her business and her assets disappeared in a bank failure; she also became ill. Lovecraft made efforts to support his wife through regular jobs, but his lack of previous work experience meant he lacked proven marketable skills. After a few unsuccessful spells as a low level clerk, his job-seeking became desultory. The publisher of *Weird Tales* attempted to put the loss-making magazine on a business footing and offered the job of editor to Lovecraft, who declined, citing his reluctance to relocate to Chicago; "think of the tragedy of such a move for an aged antiquarian," the 34-year-old writer declared. Baird was replaced with **Farnsworth Wright**, whose writing Lovecraft had criticized. Lovecraft's submissions were often rejected by Wright. (This may have been partially due to censorship guidelines imposed in the aftermath of a *Weird Tales* story that hinted at necrophilia, although after Lovecraft's death Wright accepted many of the stories he had originally rejected.)*[22]*[23]

48.2.6 Brooklyn

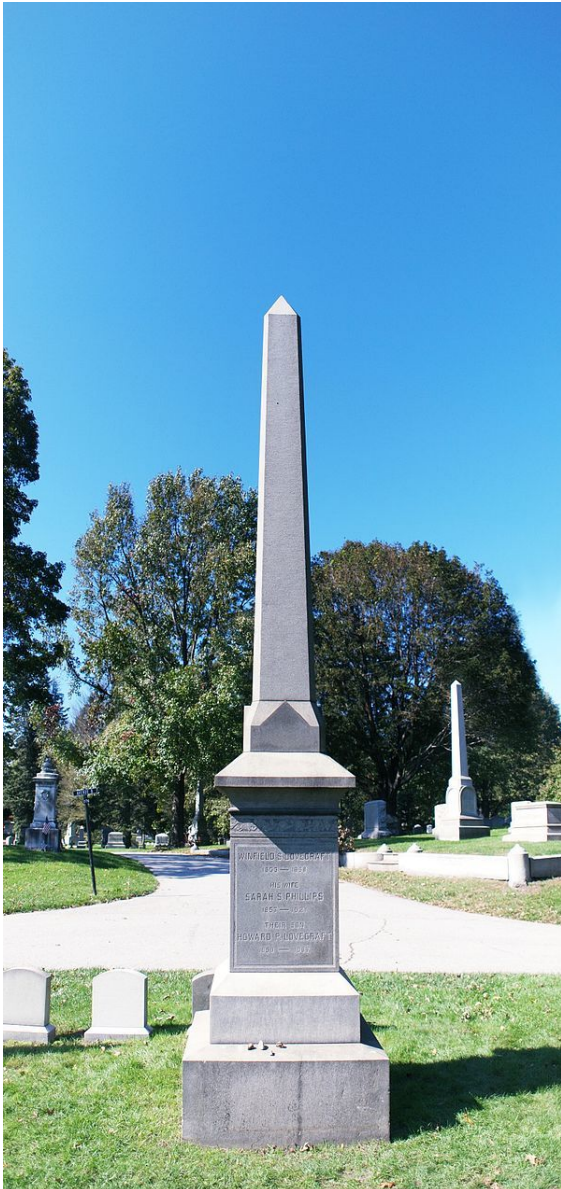
Greene, moving where the work was, relocated to Cincinnati, and then to Cleveland; her employment required constant travel. Added to the daunting reality of failure in a city with a large immigrant population, Lovecraft's single room apartment at 169 Clinton Street in **Brooklyn Heights**, not far from the working class waterfront neighborhood **Red Hook**, was burgled, leaving him with only the clothes he was wearing. In August 1925 he wrote "**The Horror at Red Hook**" and "**He**", in the latter of which the narrator says "My coming to New York had been a mistake; for whereas I had looked for poignant wonder and inspiration...I had found instead only a sense of horror and oppression which threatened to master, paralyze, and annihilate me". It was at around this time he wrote the outline for "**The Call of Cthulhu**" with its theme of the insignificance of all humanity. In the bibliographical study *H. P. Lovecraft: Against the World, Against Life*, **Michel Houellebecq** suggested that the misfortunes fed Lovecraft's central motivation as a writer, which he said was racial resentment.*[25] With a weekly allowance Greene sent, Lovecraft moved to a working class area of **Brooklyn Heights** where he subsisted in a tiny apartment. He had lost 40 pounds (18 kg) of bodyweight by 1926, when he left for Providence.*[25]*[26]

48.2.7 Return to Providence

Back in Providence, Lovecraft lived in a "spacious brown **Victorian** wooden house" at 10 Barnes Street until 1933.*[27] The same address is given as the home of Dr. Willett in Lovecraft's *The Case of Charles Dexter Ward*. The period beginning after his return to Providence—the last decade of his life—was Lovecraft's most prolific; in



Lovecraft's final home, May 1933 until March 10, 1937



Original Phillips family gravestone bearing H. P. Lovecraft's name

that time he produced short stories, as well as his longest work of fiction *The Case of Charles Dexter Ward* and *At*

the Mountains of Madness. He frequently revised work for other authors and did a large amount of ghost-writing, including "The Mound", "Winged Death", and "The Diary of Alonzo Typer". Client Harry Houdini was laudatory, and attempted to help Lovecraft by introducing him to the head of a newspaper syndicate. Plans for a further project were ended by Houdini's death.* [28]

Although he was able to combine his distinctive style (allusive and amorphous description by horrified though passive narrators) with the kind of stock content and action that the editor of *Weird Tales* wanted—Wright paid handsomely to snap up "*The Dunwich Horror*" which proved very popular with readers—Lovecraft increasingly produced work that brought him no remuneration. Affecting a calm indifference to the reception of his works, Lovecraft was in reality extremely sensitive to criticism and easily precipitated into withdrawal. He was known to give up trying to sell a story after it had been once rejected. Sometimes, as with *The Shadow Over Innsmouth* (which included a rousing chase that supplied action) he wrote a story that might have been commercially viable, but did not try to sell it. Lovecraft even ignored interested publishers. He failed to reply when one inquired about any novel Lovecraft might have ready: although he had completed such a work, *The Case of Charles Dexter Ward*, it was never typed up.* [29]

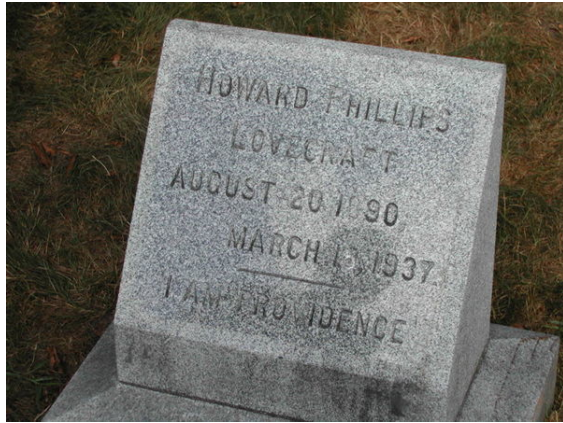
A few years after Lovecraft had moved to Providence he and his wife Sonia Greene, having been living separately for so long, agreed to an amicable divorce. Greene moved to California in 1933 and remarried in 1936, unaware that Lovecraft, despite his assurances to the contrary, had never officially signed the final decree.* [30]

48.2.8 Last years

Throughout Lovecraft's life, selling stories and doing paid literary work for others did not provide enough to cover Lovecraft's basic expenses. He lived frugally, subsisting on an inheritance that was nearly depleted by the time of his last years. He sometimes went without food to be able to pay the cost of mailing letters.* [14] Eventually, he was forced to move to meager lodgings with his surviving aunt. He was also deeply affected by the suicide of his correspondent Robert E. Howard. In early 1937, Lovecraft was diagnosed with cancer of the small intestine* [31] and suffered from malnutrition as a result. He lived in constant pain until his death on March 15, 1937 in Providence.

In accordance with his lifelong scientific curiosity, he kept a diary of his illness until close to the moment of his death.

Lovecraft was listed along with his parents on the Phillips family monument (41°51'14"N 71°22'52"W / 41.8540176°N 71.3810921°W). In 1977, fans erected a headstone in Swan Point Cemetery on which they inscribed his name, the dates of his birth and death, and



Gravestone of H. P. Lovecraft



Lovecraft Square, Providence

the phrase “I AM PROVIDENCE”, a line from one of his personal letters.*[32]

Groups of enthusiasts annually observe the anniversaries of Lovecraft's death at Ladd Observatory and of his birth at his grave site. In July 2013, the Providence City Council designated “H. P. Lovecraft Memorial Square” and installed a commemorative sign at the intersection of Angell and Prospect streets, near the author's former residences.*[33]

48.3 Appreciation

48.3.1 Within genre

According to Joyce Carol Oates, Lovecraft (and Edgar Allan Poe in the 19th century) has exerted “an incalculable influence on succeeding generations of writers of horror fiction”.*[34] Horror, fantasy, and science fiction author Stephen King called Lovecraft “the twentieth century's greatest practitioner of the classic horror tale.”*[35]*[36] King has made it clear in his semi-autobiographical non-fiction book *Danse Macabre* that Lovecraft was responsible for his own fascination with horror and the macabre and was the largest figure to influence his fiction writing.*[37]

48.3.2 Literary

Early efforts to revise an established literary view of Lovecraft as an author of 'pulp' were resisted by some eminent critics; in 1945 Edmund Wilson expressed the opinion that “the only real horror in most of these fictions is the horror of bad taste and bad art”. But “Mystery and Adventure” columnist Will Cuppy of the *New York Herald Tribune* recommended to readers a volume of Lovecraft's stories, asserting that “the literature of horror and macabre fantasy belongs with mystery in its broader sense.”*[38] In 1962 Colin Wilson, in his survey of anti-realist trends in fiction *The Strength to Dream*, cited Lovecraft as one of the pioneers of the “assault on rationality” and included him with M.R. James, H.G. Wells, Aldous Huxley, Tolkien and others as one of the builders of mythicised realities over against the failing project of literary realism. Subsequently Lovecraft began to acquire the status of a cult writer in the counterculture of the 1960s and reprints of his work proliferated. In 2005 the status of classic American writer conferred by a Library of America edition was accorded to Lovecraft with the publication of *Tales*, a collection of his weird fiction stories.*[39]

48.3.3 Philosophical

Philosopher Graham Harman, seeing Lovecraft as having a unique—though implicit—anti-reductionist ontology, says “No other writer is so perplexed by the gap between objects and the power of language to describe them, or between objects and the qualities they possess.”*[40] Harman said of leading figures at the initial speculative realism conference (which included philosophers Quentin Meillassoux, Ray Brassier, and Iain Hamilton Grant) that, though they shared no philosophical heroes, all were enthusiastic readers of Lovecraft.*[41] According to scholar S. T. Joshi: “There is never an entity in Lovecraft that is not in some fashion material”.*[42]

48.4 Themes

Several themes recur in Lovecraft's stories:

Now all my tales are based on the fundamental premise that common human laws and interests and emotions have no validity or significance in the vast cosmos-at-large. To me there is nothing but puerility in a tale in which the human form—and the local human passions and conditions and standards—are depicted as native to other worlds or other universes. To achieve the essence of real externality, whether of time or space or dimension, one must forget that such things as organic life, good and evil, love and hate, and all such local attributes of a negligible and temporary race called mankind, have any existence at all. Only the human scenes and characters must have human qualities. *These* must be handled with unsparing realism, (not catch-penny romanticism) but when we cross the line to the boundless and hideous unknown—the shadow-haunted *Outside*—we must remember to leave our humanity and terrestrialism at the threshold.

—H. P. Lovecraft, in note to the editor of *Weird Tales*, on resubmission of “The Call of Cthulhu” *[43]

48.4.1 Forbidden knowledge

Forbidden, dark, esoterically veiled knowledge is a central theme in many of Lovecraft's works.*[44] Many of his characters are driven by curiosity or scientific endeavor, and in many of his stories the knowledge they uncover proves Promethean in nature, either filling the seeker with regret for what they have learned, destroying them psychologically, or completely destroying the person who holds the knowledge.*[44]*[45]*[46]*[47]*[48]*[49]

Some critics argue that this theme is a reflection of Lovecraft's contempt of the world around him, causing him to search inwardly for knowledge and inspiration.*[50]

48.4.2 Non-human influences on humanity

The beings of Lovecraft's *mythos* often have human servants; Cthulhu, for instance, is worshiped under various names by cults*[51] among both the Greenlandic Inuit and voodoo circles of Louisiana, and in many other parts of the world.

These worshippers served a useful narrative purpose for Lovecraft. Many beings of the Mythos were too powerful to be defeated by human opponents, and so horrific that direct knowledge of them meant insanity for the victim. When dealing with such beings, Lovecraft needed a way to provide exposition and build tension without bringing the story to a premature end. Human followers gave him a way to reveal information about their “gods” in a diluted form, and also made it possible for his protagonists to win

paltry victories. Lovecraft, like his contemporaries, envisioned “savages” as closer to supernatural knowledge unknown to civilized man.

48.4.3 Inherited guilt

Another recurring theme in Lovecraft's stories is the idea that descendants in a bloodline can never escape the stain of crimes committed by their forebears, at least if the crimes are atrocious enough. Descendants may be very far removed, both in place and in time (and, indeed, in culpability), from the act itself, and yet, they may be haunted by the revenant past, e.g. “The Rats in the Walls”, “The Lurking Fear”, “Arthur Jermyn”, “The Alchemist”, “The Shadow Over Innsmouth”, “The Doom that Came to Sarnath” and “The Case of Charles Dexter Ward”.

48.4.4 Fate

Often in Lovecraft's works the protagonist is not in control of his own actions, or finds it impossible to change course. Many of his characters would be free from danger if they simply managed to run away; however, this possibility either never arises or is somehow curtailed by some outside force, such as in “The Colour Out of Space” and “The Dreams in the Witch House”. Often his characters are subject to a compulsive influence from powerful malevolent or indifferent beings. As with the inevitability of one's ancestry, eventually even running away, or death itself, provides no safety (“The Thing on the Doorstep”, “The Outsider”, *The Case of Charles Dexter Ward*, etc.). In some cases, this doom is manifest in the entirety of humanity, and no escape is possible (“The Shadow Out of Time”).

48.4.5 Civilization under threat

Lovecraft was familiar with the work of the German conservative-revolutionary theorist Oswald Spengler, whose pessimistic thesis of the decadence of the modern West formed a crucial element in Lovecraft's overall anti-modern worldview. Spenglerian imagery of cyclical decay is present in particular in *At the Mountains of Madness*. S. T. Joshi, in *H. P. Lovecraft: The Decline of the West*, places Spengler at the center of his discussion of Lovecraft's political and philosophical ideas.*[52]

Lovecraft wrote to Clark Ashton Smith in 1927: “It is my belief, and was so long before Spengler put his seal of scholarly proof on it, that our mechanical and industrial age is one of frank decadence”.*[53] Lovecraft was also acquainted with the writings of another German philosopher of decadence: Friedrich Nietzsche.*[54]

Lovecraft frequently dealt with the idea of civilization struggling against dark, primitive barbarism. In some stories this struggle is at an individual level; many of his

protagonists are cultured, highly educated men who are gradually corrupted by some obscure and feared influence.

In such stories, the curse is often a hereditary one, either because of interbreeding with non-humans (e.g., "Facts Concerning the Late Arthur Jermyn and His Family" (1920), "The Shadow over Innsmouth" (1931)) or through direct magical influence (*The Case of Charles Dexter Ward*). Physical and mental degradation often come together; this theme of 'tainted blood' may represent concerns relating to Lovecraft's own family history, particularly the death of his father due to what Lovecraft must have suspected to be a syphilitic disorder.

In other tales, an entire society is threatened by barbarism. Sometimes the barbarism comes as an external threat, with a civilized race destroyed in war (e.g., "Polaris"). Sometimes, an isolated pocket of humanity falls into decadence and atavism of its own accord (e.g., "The Lurking Fear"). But most often, such stories involve a civilized culture being gradually undermined by a malevolent underclass influenced by inhuman forces.

It is likely that the "roaring twenties" left Lovecraft disillusioned as he was still obscure and struggling with the basic necessities of daily life, combined with seeing non-Western European immigrants in New York City.

48.4.6 Race, ethnicity, and class

Race is the most controversial aspect of Lovecraft's legacy, expressed in many disparaging remarks against the various non-Anglo-Saxon races and cultures in his work. As he grew older, his original Anglo-Saxon racial worldview softened into a classism or elitism which regarded the superior race to include all those self-ennobled through high culture. From the start, Lovecraft did not hold all white people in uniform high regard, but rather esteemed the English people and those of English descent.*[lower-alpha 1] He praised non-WASP groups such as Hispanics and Jews; however his private writings on groups such as Irish Catholics, German immigrants and African-Americans were consistently negative.*[58]*[59] In an early doggerel poem, the 1912 *On the Creation of Niggers*, Lovecraft describes Africans not as human but "beasts..in semi-human figure...filled with vice...". While his racist perspective is undeniable, many critics argue this is irrelevant to the compelling mythos of his philosophical worlds.*[31]*[57] In his early published essays, private letters and personal utterances, he argued for a strong color line to preserve race and culture.*[lower-alpha 2] He made these arguments by direct disparagement of various races in his journalism and letters,*[lower-alpha 3] and perhaps allegorically in his fiction concerning non-human races.*[lower-alpha 4] Some have interpreted his racial attitude as being more cultural than brutally biological: Lovecraft showed sympathy to those who adopted Western culture, even to the extent

of marrying a Jewish woman whom he viewed as "well assimilated."*[lower-alpha 5] While Lovecraft's racial attitude has been seen as directly influenced by the society of his day, especially the New England society he grew up in,*[lower-alpha 6] his racism appeared stronger than the general popular viewpoint.*[57]*[62] Some researchers also note that his racial views failed to change with those of American society.*[31]*[55]

48.4.7 Risks of a scientific era

At the turn of the 20th century, humanity's increased reliance upon science was both opening new worlds and solidifying understanding of ours. Lovecraft portrays this potential for a growing gap of man's understanding of the universe as a potential for horror. Most notably in "The Colour Out of Space", where the inability of science to comprehend a contaminated meteorite leads to horror.

In a letter to James F. Morton in 1923, Lovecraft specifically pointed to Einstein's theory on relativity as throwing the world into chaos and making the cosmos a jest; in a letter to Woodburn Harris in 1929, he speculated that technological comforts risk the collapse of science. Indeed, at a time when men viewed science as limitless and powerful, Lovecraft imagined alternative potential and fearful outcomes. In "The Call of Cthulhu", Lovecraft's characters encounter architecture which is "abnormal, non-Euclidean, and loathsomely redolent of spheres and dimensions apart from ours".*[65] Non-Euclidean geometry is the mathematical language and background of Einstein's general theory of relativity, and Lovecraft references it repeatedly in exploring alien archaeology.

48.4.8 Religion

Lovecraft's works are ruled by several distinct pantheons of deities (actually aliens worshiped as such by humans) who are either indifferent or actively hostile to humanity. Lovecraft's actual philosophy has been termed "cosmic indifference" and this is expressed in his fiction.*[66] Several of Lovecraft's stories of the Old Ones (alien beings of the Cthulhu Mythos) propose alternate mythic human origins in contrast to those found in the creation stories of existing religions, expanding on a natural world view. For instance, in Lovecraft's "At the Mountains of Madness" it is proposed that humankind was actually created as a slave race by the Old Ones, and that life on Earth as we know it evolved from scientific experiments abandoned by the Elder Things. Protagonist characters in Lovecraft are usually educated men, citing scientific and rationalist evidence to support their non-faith. "Herbert West – Reanimator" reflects on the atheism common in academic circles. In "The Silver Key", the character Randolph Carter loses the ability to dream and seeks solace in religion, specifically Congregationalism, but does not find it and ultimately loses faith.

Lovecraft himself adopted the stance of atheism early in life. In 1932, he wrote in a letter to **Robert E. Howard**: “All I say is that I think it is damned unlikely that anything like a central cosmic will, a spirit world, or an eternal survival of personality exist. They are the most preposterous and unjustified of all the guesses which can be made about the universe, and I am not enough of a hairsplitter to pretend that I don't regard them as arrant and negligible moonshine. In theory, I am an **agnostic**, but pending the appearance of radical evidence I must be classed, practically and provisionally, as an atheist.” * [67]

48.4.9 Superstition

In 1926, famed **magician** and **escapist** **Harry Houdini** asked Lovecraft to ghostwrite a treatise exploring the topic of superstition. Houdini's unexpected death later that year halted the project, but *The Cancer of Superstition* was partially completed by Lovecraft along with collaborator **C. M. Eddy, Jr.** A previously unknown manuscript of the work was discovered in 2016 in a collection owned by a magic shop. The book states “all superstitious beliefs are relics of a common 'prehistoric ignorance' in humans,” and goes on to explore various superstitious beliefs in different cultures and times. * [68]

48.5 Influences on Lovecraft

Some of Lovecraft's work was inspired by his own nightmares. * [69] His interest started from his childhood days when his grandfather would tell him Gothic horror stories.

Lovecraft's most significant literary influence was **Edgar Allan Poe**. He had a British writing style due to his love of British literature. Like Lovecraft, Poe's work was out of step with the prevailing literary trends of his era. Both authors created distinctive, singular worlds of fantasy and employed **archaisms** in their writings. This influence can be found in such works as his novella *The Shadow Over Innsmouth* * [70] where Lovecraft references Poe's story *The Imp of the Perverse* by name in Chapter 3, and in his poem “Nemesis”, where the “... *ghoul-guarded gateways of slumber*” * [71] suggest the “... *ghoul-haunted woodland of Weir*” * [72] found in Poe's “*Ulalume*”. A direct quote from the poem and a reference to Poe's only novel *The Narrative of Arthur Gordon Pym of Nantucket* is alluded to in Lovecraft's magnum opus *At the Mountains of Madness*. * [73] Both authors shared many biographical similarities as well, such as the loss of their fathers at young ages and an early interest in poetry.

He was influenced by **Arthur Machen**'s * [74] carefully constructed tales concerning the survival of ancient evil into modern times in an otherwise realistic world and his beliefs in hidden mysteries which lay behind reality. Lovecraft was also influenced by authors such as Oswald

Spengler and **Robert W. Chambers**. Chambers was the writer of *The King in Yellow*, of whom Lovecraft wrote in a letter to **Clark Ashton Smith**: “Chambers is like **Rupert Hughes** and a few other fallen Titans – equipped with the right brains and education but wholly out of the habit of using them” . Lovecraft's discovery of the stories of **Lord Dunsany**, * [75] with their pantheon of mighty gods existing in dreamlike outer realms, moved his writing in a new direction, resulting in a series of imitative fantasies in a “Dreamlands” setting.

Lovecraft also cited **Algernon Blackwood** as an influence, quoting *The Centaur* in the head paragraph of “*The Call of Cthulhu*”. He declared Blackwood's story “*The Willows*” to be the single best piece of weird fiction ever written. * [76]

Another inspiration came from a completely different source: scientific progress in biology, astronomy, * [77] geology, and physics. * [78] His study of science contributed to Lovecraft's view of the human race as insignificant, powerless, and doomed in a **materialistic** and **mechanistic** universe. * [79] Lovecraft was a keen amateur astronomer from his youth, often visiting the **Ladd Observatory** in Providence, and penning numerous astronomical articles for local newspapers. His astronomical telescope is now housed in the rooms of the **August Derleth Society**.

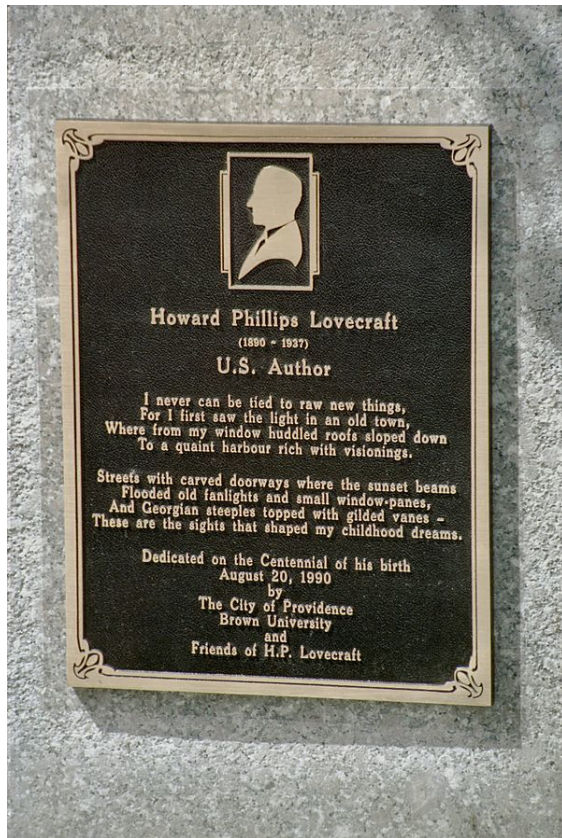
Lovecraft's materialist views led him to espouse his philosophical views through his fiction; these philosophical views came to be called **cosmicism**. Cosmicism took on a dark tone with his creation of what is today often called the Cthulhu Mythos, a pantheon of alien extra-dimensional deities and horrors which predate humanity, and which are hinted at in eons-old myths and legends. The term “Cthulhu Mythos” was coined by Lovecraft's correspondent and fellow author, August Derleth, after Lovecraft's death; Lovecraft jocularly referred to his artificial mythology as “Yog-Sothothery” .

Lovecraft considered himself a man best suited to the early 18th century. His writing style, especially in his many letters, owes much to **Augustan** British writers of the **Enlightenment** like **Joseph Addison** and **Jonathan Swift**.

Among the books found in his library (as evidenced in *Lovecraft's Library* by S. T. Joshi) was *The Seven Who Were Hanged* by **Leonid Andrejev** and *A Strange Manuscript Found in a Copper Cylinder* by **James De Mille**.

Lovecraft's style has often been criticized by unsympathetic critics, * [74] yet scholars such as S. T. Joshi have shown that Lovecraft consciously utilized a variety of literary devices to form a unique style of his own – these include conscious archaism, prose-poetic techniques combined with essay-form techniques, alliteration, anaphora, crescendo, transferred epithet, metaphor, symbolism, and colloquialism.

48.6 Influence on culture



H. P. Lovecraft memorial plaque at 22 Prospect Street in Providence.

Main articles: Lovecraftian horror and Cthulhu Mythos in popular culture

Lovecraft was relatively unknown during his own time.*[80] While his stories appeared in the pages of prominent pulp magazines such as *Weird Tales* (eliciting letters of outrage as often as letters of praise from regular readers), not many people knew his name. He did, however, correspond regularly with other contemporary writers such as Clark Ashton Smith and August Derleth,*[81] who became good friends of his, even though they never met in person. This group of writers became known as the “Lovecraft Circle”, since their writing freely borrowed elements of Lovecraft's stories, with his encouragement: the mysterious books with disturbing names, the pantheon of ancient alien entities such as Cthulhu and Azathoth, and eldritch places such as the New England town of Arkham and its Miskatonic University.

After Lovecraft's death, the Lovecraft Circle carried on. August Derleth in particular added to and expanded on Lovecraft's vision, not without controversy. While Lovecraft considered his pantheon of alien gods a mere plot device, Derleth created an entire cosmology, complete with a war between the good Elder Gods and the evil Outer Gods, such as Cthulhu and his ilk. The forces of

good were supposed to have won, locking Cthulhu and others up beneath the earth, in the ocean, and so forth. Derleth's Cthulhu Mythos stories went on to associate different gods with the traditional four elements of fire, air, earth and water—an artificial constraint which required rationalizations on Derleth's part as Lovecraft himself never envisioned such a scheme.

Lovecraft's fiction has been grouped into three categories by some critics. While Lovecraft did not refer to these categories himself, he did once write: “There are my 'Poe' pieces and my 'Dunsany pieces'—but alas—where are any Lovecraft pieces?”*[82]

- Macabre stories (c. 1905–1920);
- Dream Cycle stories (c. 1920–1927);
- Cthulhu / Lovecraft Mythos stories (c. 1925–1935).

Lovecraft's writing, particularly the so-called Cthulhu Mythos, has influenced fiction authors including modern horror and fantasy writers. Stephen King, Ramsey Campbell, Bentley Little, Joe R. Lansdale, Alan Moore, Junji Ito, F. Paul Wilson, Brian Lumley, Caitlín R. Kiernan, William S. Burroughs, and Neil Gaiman, have cited Lovecraft as one of their primary influences. Beyond direct adaptation, Lovecraft and his stories have had a profound impact on popular culture. Some influence was direct, as he was a friend, inspiration, and correspondent to many of his contemporaries, such as August Derleth, Robert E. Howard, Robert Bloch and Fritz Leiber.*[83] Many later figures were influenced by Lovecraft's works, including author and artist Clive Barker, prolific horror writer Stephen King,*[83] Brain Keene*[84] has several novels based on the Old Gods, comics writers Alan Moore, Neil Gaiman*[85] and Mike Mignola, English author Colin Wilson, film directors John Carpenter,*[86] Stuart Gordon, Guillermo Del Toro*[85] and artist H. R. Giger.*[87] Japan has also been significantly inspired and terrified by Lovecraft's creations and thus even entered the manga and anime media. Chiaki J. Konaka is an acknowledged disciple and has participated in Cthulhu Mythos, expanding several Japanese versions.*[88] He is an anime scriptwriter who tends to add elements of cosmicism, and is credited for spreading the influence of Lovecraft among anime base.*[89] Along with Junji Ito, other influential manga artists have also been inspired by Lovecraft.*[90]*[91] Novelist and manga author, Hideyuki Kikuchi, incorporated a number of locations, beings and events from the works of Lovecraft into the manga *Taimashin*.*[92]

Argentine writer Jorge Luis Borges wrote his short story “There Are More Things” in memory of Lovecraft. Contemporary French writer Michel Houellebecq wrote a literary biography of Lovecraft called *H. P. Lovecraft: Against the World, Against Life*. Prolific American writer Joyce Carol Oates wrote an introduction for a collection of Lovecraft stories. The Library of America published

a volume of Lovecraft's work in 2005, a reversal of traditional judgment that “has been nothing so far from the accepted canon as Lovecraft”.*[93]*[94]*[95] French philosophers Gilles Deleuze and Félix Guattari refer to Lovecraft in *A Thousand Plateaus*, calling the short story “Through the Gates of the Silver Key” one of his masterpieces.*[96]

48.6.1 Music

Lovecraft's fictional Mythos has influenced a number of musicians.

- The psychedelic rock band H. P. Lovecraft (who shortened their name to Lovecraft and then Lovecraft in the 1970s) released the albums *H. P. Lovecraft* and *H. P. Lovecraft II* in 1967 and 1968 respectively; their titles included “The White Ship” and “At the Mountains of Madness”, both titled after Lovecraft stories.
- Metallica recorded a song inspired by “The Call of Cthulhu”, an instrumental titled “The Call of Ktulu”, and another song based on *The Shadow Over Innsmouth* titled “The Thing That Should Not Be”, and another based on Frank Belknap Long's “The Hounds of Tindalos”, titled “All Nightmare Long”.*[97]
- Progressive metal band Dream Theater's song “The Dark Eternal Night” is based on Lovecraft's story “Nyarlathotep”.
- Black Sabbath's “Behind the Wall of Sleep” appeared on their 1970 debut album and is based on Lovecraft's short story “Beyond the Wall of Sleep”.
- The Darkest of the Hillside Thickets entire repertoire is Lovecraft-based.
- Melodic death metal band The Black Dahlia Murder produced “Throne of Lunacy” and “Thy Horror Cosmic” based on the Cthulhu Mythos.
- UK anarcho-punk band Rudimentary Peni make repeated references in their song titles, lyrics and artwork, including in the album *Cacophony*, all 30 songs of which are inspired by the life and writings of Lovecraft.*[98]
- In the Iron Maiden album *Live After Death*, the band mascot, Eddie, is rising from a grave inscribed with the name “H. P. Lovecraft” and a quotation from *The Nameless City*: “That is not dead which can eternal lie yet with strange aeons even death may die.”
- German metal group Mekong Delta made an album called *The Music of Erich Zann*.
- Band leader and composer Les Baxter provided a melodic, electronic-influenced score for the movie version of *The Dunwich Horror* which has proved to be much more appreciated than the film itself and has been reissued several times, mostly on vinyl.
- “You're So Dark”, B-side from AM's “One For The Road”, by Arctic Monkeys, mentions Lovecraft as one of the authors of the “dark” culture along with Edgar Allan Poe.
- Heavy metal band Mercyful Fate produced “The Mad Arab (Part 1)” and “Kutulu (The Mad Arab Part 2)” on albums “Time” and “Into The Unknown” based on Abdul Alhazred, the “Mad Arab” who created the Necronomicon in the Lovecraft universe.
- New Zealand Jazz musician Reuben Bradley's 2015 album with Taylor Eigsti and Matt Penman, titled “Cthulhu Rising”, programmatically recounts a Lovecraft story for each of its tracks.
- Iced Earth's “Cthulhu” appeared on their 2014 album “Plagues of Babylon”.
- The American death metal band Cemetery Filth recorded the Song “Dagonian Dialect” based on Lovecraft's early short story “Dagon” for the “Four Doors to Death” split compilation in 2016.
- The technical death metal band Nile have recorded many songs inspired by Lovecraft.
- The french electronic music artist Carpenter Brut's 2015 album's first track “Escape from Midwich Valley” has a music video which is based on Lovecraft's “The Shadow Over Innsmouth”.
- Czech black metal band Root has a song named “The Old Ones” that deals with several Lovecraft's deities.
- Canadian progressive house producer Deadmau5's 2010 album *4x4=12* featured “Cthulhu Sleeps” as track 7.
- UK Goth band Killing Miranda have several songs titled after Lovecraft stories, these being, Enter The Dagon and Shadow Over Innsmouth. Also the song Bloodseed makes a reference to Dreams in the Witch House, and the titled track, Discotheque Necronomicon, uses the name of the infamous book mentioned in Lovecraft stories.
- “Lovecraft in Brooklyn” is the eighth track on the Mountain Goats' album, *Heretic Pride*, released in 2008 on 4AD.
- “Necronomicon” is the sixth track on the 2016 LP *A Coliseum Complex Museum* by Canadian rock band The Besnard Lakes.

48.6.2 Games

Lovecraft has also influenced gaming. Chaosium's role-playing game *Call of Cthulhu* (currently in its seventh major edition) has been in print for 30 years. The tabletop games *Arkham Horror*, *Eldritch Horror*, *Mansions of Madness* and *Elder Sign* include some themes derived from the *Call of Cthulhu* RPG. Three collectible card games are *Mythos*, *Call of Cthulhu: The Living Card Game*, and the upcoming *Arkham Horror: The Card Game*. With the rise in popularity of tabletop gaming, many other Lovecraft-themed games have been produced, for example (note that this is not an exhaustive list; it is a small selection from better-known designers and publishers):

- *Cthulhu Fluxx* (Looney Labs) by Keith Baker with art by Derek Ring. This is a Lovecraft-themed version of the *Fluxx* series of games.
- *Cthulhu Gloom* (Atlas Games) by Keith Baker with art by Todd Remick. This is a Lovecraft-themed version of the *Gloom* series of games.
- *Cthulhu Realms* (Tasty Minstrel Games) by Darwin Kastle.
- *Cthulhu Wars* (Green Eye Games/Petersen Games) by Sandy Petersen, original writer of the *Call of Cthulhu* RPG, and art by Richard Luong.
- *The Doom that Came to Atlantic City* (Cryptozoic Entertainment) by Lee Moyer and Keith Baker, with miniatures by sculptor Paul Komoda.*[99]
- *Kingsport Festival* (Passport Game Studios) by Andrea Chiarvesio and Gianluca Santopietro. Based thematically on Lovecraft's *The Festival* and his fictional town of Kingsport from *The Terrible Old Man*.
- *Munchkin Cthulhu* (Steve Jackson Games) by J. H. G. Hendricks and Steve Jackson. This is a Lovecraft-themed version of the *Munchkin* series of games.
- *The Stars are Right* (Steve Jackson Games) by Klaus Westerhoff, with art by François Launet.

Several video games are based on or influenced heavily by Lovecraft such as *Call of Cthulhu: Dark Corners of the Earth*, *Quest for Glory IV: Shadows of Darkness*, *Shadow of the Comet*, *The Lurking Horror*, *Prisoner of Ice*, *Shadowman*, *Alone in the Dark*,*[83] *Chzo Mythos*, *Eternal Darkness: Sanity's Requiem*,*[100] *Cthulhu Saves the World*, *Sherlock Holmes: The Awakened*,*[101] *Amnesia: The Dark Descent*, *Amnesia: A Machine For Pigs*, *Castlevania: Symphony of the Night*, *Bloodborne*,*[102] *Darkest Dungeon*, *Fallout 3*, *Dead Space*,*[103] *Terraria*, *Splatterhouse*, *Darkness Within: In Pursuit of Loath Nolder*, *Darkness Within 2: The Dark*

Lineage, *Penumbra*, *Blood*, *The Last Door*, the *Megami Tensei* franchise,*[104] the *Mass Effect* series, *Shadow Hearts**[105] and *Quake*.*[83] The MMORPG *The Secret World* is heavily based on Lovecraftian lore. In *The Elder Scrolls V: Skyrim – Dragonborn*, the Daedric Prince *Hermaeus Mora* and his realm of Oblivion, *Apocrypha*, are both heavily influenced by Lovecraft. The Old Gods featured in Blizzard Entertainment's *Warcraft* franchise are heavily influenced by Lovecraft's works. For example, the Old Gods C'Thun and Yogg-Saron have names that are very similar to Cthulhu and Yog-Sothoth, respectively.

48.6.3 Lovecraft as a character in fiction

Aside from his thinly veiled appearance in Robert Bloch's "The Shambler from the Stars", Lovecraft continues to be used as a character in supernatural fiction. An early version of Ray Bradbury's "The Exiles"*[106] uses Lovecraft as a character, who makes a brief, 600-word appearance eating ice cream in front of a fire and complaining about how cold he is. Lovecraft and some associates are included at length in Robert Anton Wilson and Robert Shea's *The Illuminatus! Trilogy* (1975). Lovecraft makes an appearance as a rotting corpse in *The Chinatown Death Cloud Peril* by Paul Malmont, a novel with fictionalized versions of a number of period writers. John Shirley's story *When Death Wakes Me To Myself* offers a tale of a therapy patient slowly remembering a former incarnation when he was HP Lovecraft.

Other notable works with Lovecraft as a character include Richard Lupoff's *Lovecraft's Book* (1985), *Cast a Deadly Spell* (1991), *H.P. Lovecraft's: Necronomicon* (1993), *Witch Hunt* (1994), *Out of Mind: The Stories of H. P. Lovecraft* (1998), *Stargate SG-1: Roswell* (2007), and Alan Moore's comic *Providance* (2015–17). Lovecraft also appears in the Season 6, Episode 21 episode "Let it Bleed" of the TV show *Supernatural*. A satirical version of Lovecraft named "H. P. Hatecraft" appeared as a recurring character on the Cartoon Network television series *Scooby-Doo! Mystery Incorporated*. A character based on Lovecraft also appears in the visual novel *Shikkoku no Sharnoth: What a Beautiful Tomorrow*, under the name "Howard Phillips" (or "Mr. Howard" to most of the main characters).. Another character based on Lovecraft appears in *Afterlife with Archie*.*[107] He appears as a minor character in Brian Clevinger's comic book series *Atomic Robo*, as an acquaintance and fellow-scientist of Nikola Tesla, having been driven insane by his involvement in the Tunguska Event which exposed him to the hidden horrors of the wider universe. He is eventually killed when his body becomes host to an extradimensional being infecting the timestream.. Lovecraft is a central plot element, as well as a character in Paul La Farge's 2017 novel, *The Night Ocean*.*[108]

The short story "The Invention of H. P. Lovecraft" by S. K. Azoulay suggests that Lovecraft was a fictional cre-

ation invented by Jorge Luis Borges.*[109]

In 2009's comical *The Last Lovecraft*,*[110] Actor Kyle Davis portrays the last of the Lovecraft bloodline, who must protect an ancient relic from Cthulhu's Starspawn.

48.7 Editions and collections of Lovecraft's work

For most of the 20th century, the definitive editions (specifically *At the Mountains of Madness and Other Novels*, *Dagon and Other Macabre Tales*, *The Dunwich Horror and Others*, and *The Horror in the Museum and Other Revisions*) of his prose fiction were published by **Arkham House**, a publisher originally started with the intent of publishing the work of Lovecraft, but which has since published a considerable amount of other literature as well. **Penguin Classics** has at present issued three volumes of Lovecraft's works: *The Call of Cthulhu and Other Weird Stories*, *The Thing on the Doorstep and Other Weird Stories*, and most recently *The Dreams in the Witch House and Other Weird Stories*. They collect the standard texts as edited by S. T. Joshi, most of which were available in the Arkham House editions, with the exception of the restored text of "The Shadow Out of Time" from *The Dreams in the Witch House*, which had been previously released by small-press publisher **Hippocampus Press**. In 2005 the prestigious **Library of America** canonized Lovecraft with a volume of his stories edited by Peter Straub, and Random House's **Modern Library** line have issued the "definitive edition" of Lovecraft's *At the Mountains of Madness* (also including "Supernatural Horror in Literature").

Lovecraft's poetry is collected in *The Ancient Track: The Complete Poetical Works of H. P. Lovecraft* (Night Shade Books, 2001), while much of his juvenilia, various essays on philosophical, political and literary topics, antiquarian travelogues, and other things, can be found in *Miscellaneous Writings* (Arkham House, 1989). Lovecraft's essay "Supernatural Horror in Literature", first published in 1927, is a historical survey of horror literature available with endnotes as *The Annotated Supernatural Horror in Literature*.

48.7.1 Letters

Although Lovecraft is known mostly for his works of weird fiction, the bulk of his writing consists of voluminous letters about a variety of topics, from weird fiction and art criticism to politics and history. Lovecraft's biographer L. Sprague de Camp estimates that Lovecraft wrote 100,000 letters in his lifetime, a fifth of which are believed to survive.

He sometimes dated his letters 200 years before the current date, which would have put the writing back in U.S.

colonial times, before the **American Revolution** (a war that offended his Anglophilia). He explained that he thought that the 18th and 20th centuries were the "best", the former being a period of noble grace, and the latter a century of science.

Lovecraft was not an active letter-writer in youth. In 1931 he admitted: "In youth I scarcely did any letter-writing —thanking anybody for a present was so much of an ordeal that I would rather have written a two hundred fifty-line pastoral or a twenty-page treatise on the rings of Saturn." (SL 3.369–70). The initial interest in letters stemmed from his correspondence with his cousin Phillips Gamwell but even more important was his involvement in the amateur journalism movement, which was initially responsible for the enormous number of letters Lovecraft produced.

Despite his light letter-writing in youth, in later life his correspondence was so voluminous that it has been estimated that he may have written around 30,000 letters to various correspondents, a figure which places him second only to Voltaire as an epistolarian. Lovecraft's later correspondence is primarily to fellow weird fiction writers, rather than to the amateur journalist friends of his earlier years.

Lovecraft clearly states that his contact to numerous different people through letter-writing was one of the main factors in broadening his view of the world: "I found myself opened up to dozens of points of view which would otherwise never have occurred to me. My understanding and sympathies were enlarged, and many of my social, political, and economic views were modified as a consequence of increased knowledge." (SL 4.389).

Today there are five publishing houses that have released letters from Lovecraft, most prominently Arkham House with its five-volume edition *Selected Letters*. (Those volumes severely abridge the letters they contain). Other publishers are **Hippocampus Press** (*Letters to Alfred Galpin et al.*), **Night Shade Books** (*Mysteries of Time and Spirit: The Letters of H. P. Lovecraft and Donald Wandrei et al.*), **Necronomicon Press** (*Letters to Samuel Loveman and Vincent Starrett et al.*), and University of Tampa Press (*O Fortunate Floridian: H. P. Lovecraft's Letters to R. H. Barlow*). S.T. Joshi is supervising an ongoing series of volumes collecting Lovecraft's unabridged letters to particular correspondents.

"Lord of a Visible World: An Autobiography in Letters" was published in 2000, in which Lovecraft's letters are arranged according to themes, such as adolescence and travel.

48.7.2 Copyright

Despite several claims to the contrary, there is currently no evidence that any company or individual owns the copyright to any of Lovecraft's work, and it is gen-

erally accepted that it has passed into the public domain.*[111][112][113]

There has been controversy over the **copyright** status of many of Lovecraft's works, especially his later works. Lovecraft had specified that the young **R. H. Barlow** would serve as executor of his **literary estate**,*[114] but these instructions had not been incorporated into his will. Nevertheless his surviving aunt carried out his expressed wishes, and Barlow was given charge of the massive and complex literary estate upon Lovecraft's death.

Barlow deposited the bulk of the papers, including the voluminous correspondence, with the **John Hay Library**, and attempted to organize and maintain Lovecraft's other writing. **August Derleth**, an older and more established writer than Barlow, vied for control of the literary estate. One result of these conflicts was the legal confusion over who owned what copyrights.

All works published before 1923 are **public domain** in the U.S.*[115] However, there is some disagreement over who exactly owns or owned the copyrights and whether the copyrights apply to the majority of Lovecraft's works published post-1923.

Questions center over whether copyrights for Lovecraft's works were ever renewed under the terms of the United States **Copyright Act of 1976** for works created prior to January 1, 1978. The problem comes from the fact that before the Copyright Act of 1976 the number of years a work was copyrighted in the U.S. was based on *publication* rather than life of the author plus a certain number of years and that it was good for only 28 years. After that point, a new copyright had to be filed, and any work that did not have its copyright renewed fell into the public domain. The Copyright Act of 1976 retroactively extended this renewal period for all works to a period of 47 years*[116] and the **Sonny Bono Copyright Term Extension Act** of 1998 added another 20 years to that, for a total of 95 years from publication. If the works were renewed, the copyrights would still be valid in the United States.

The **European Union Copyright Duration Directive** of 1993 extended the copyrights to 70 years after the author's death. So, all works of Lovecraft published during his lifetime, became public domain in all 27 European Union countries on January 1, 2008. In those **Berne Convention** countries who have implemented only the minimum copyright period, copyright expires 50 years after the author's death.

Lovecraft protégés and part owners of Arkham House, August Derleth and **Donald Wandrei**, often claimed copyrights over Lovecraft's works. On October 9, 1947, Derleth purchased all rights to *Weird Tales*. However, since April 1926 at the latest, Lovecraft had reserved all second printing rights to stories published in *Weird Tales*. Hence, *Weird Tales* may only have owned the rights to at most six of Lovecraft's tales. Again, even if Derleth did obtain the copyrights to Lovecraft's tales, no ev-

idence as yet has been found that the copyrights were renewed.*[117] Following Derleth's death in 1971, his attorney proclaimed that all of Lovecraft's literary material was part of the Derleth estate and that it would be "[protected] to the fullest extent possible."*[118]

S. T. Joshi concludes in his biography, *H. P. Lovecraft: A Life*, that Derleth's claims are "almost certainly fictitious" and that most of Lovecraft's works published in the amateur press are most likely now in the public domain. The copyright for Lovecraft's works would have been inherited by the only surviving heir of his 1912 will: Lovecraft's aunt, Annie Gamwell. Gamwell herself perished in 1941 and the copyrights then passed to her remaining descendants, Ethel Phillips Morrish and Edna Lewis. Morrish and Lewis then signed a document, sometimes referred to as the Morrish-Lewis gift, permitting Arkham House to republish Lovecraft's works but retaining the copyrights for themselves. Searches of the **Library of Congress** have failed to find any evidence that these copyrights were then renewed after the 28-year period and hence, it is likely that these works are now in the public domain.

Chaosium, publishers of the *Call of Cthulhu* role-playing game, have a trademark on the phrase "The Call of Cthulhu" for use in game products. TSR, Inc., original publisher of the *Advanced Dungeons & Dragons* role-playing game, included a section on the Cthulhu Mythos in one of the game's earlier supplements, *Deities & Demigods**[119] (originally published in 1980 and later renamed to "Legends & Lore"). TSR later agreed to remove this section at Chaosium's request.*[120]

In 2009, Lovecraft Holdings, LLC, a company based out of Providence, filed trademark claims for clothing graphics of Lovecraft's name and silhouette.*[121]

Regardless of the legal disagreements surrounding Lovecraft's works, Lovecraft himself was extremely generous with his own works and encouraged others to borrow ideas from his stories and build on them, particularly with regard to his Cthulhu Mythos. He encouraged other writers to reference his creations, such as the *Necronomicon*, Cthulhu and **Yog-Sothoth**. After his death, many writers have contributed stories and enriched the shared mythology of the Cthulhu Mythos, as well as making numerous references to his work.

48.8 World Fantasy Award and H. P. Lovecraft controversy

Main article: [World Fantasy Award § Controversy](#)

In 1984, writer **Donald Wandrei** caused some controversy after he was offered a **World Fantasy Award** for Life Achievement but refused to accept it because the award was a bust of H. P. Lovecraft that he felt looked more

like a caricature of Lovecraft than an actual representation.*[122]*[123]

In August 2014, author **Daniel José Older** started a petition to change the World Fantasy Award statuette from a bust of Lovecraft to one of African-American author **Octavia Butler**.*[124] **Kevin J. Maroney**, editor of *The New York Review of Science Fiction*, also supported the call for the WFA to be changed from Lovecraft's face, suggesting it be replaced with a symbol representing the fantasy genre. Maroney argued this should be done “not out of disrespect for Lovecraft as a writer or as a central figure in fantasy, but as a courtesy to generations of writers whom the WFA hopes to honor.”*[125] In response to the campaign, the board of the World Fantasy Awards announced in September 2014 that it was “in discussion’ about the future of the award statuette.”*[124] and in November 2015 it was announced that the World Fantasy Award trophy would no longer be modeled on H. P. Lovecraft.*[126]

48.9 Locations featured in Lovecraft stories

Main article: **Lovecraft Country**

Lovecraft drew extensively from his native New England for settings in his fiction. Numerous real historical locations are mentioned, and several fictional New England locations make frequent appearances.

48.9.1 Historical

- **Pascoag**, Rhode Island, in “The Horror at Red Hook”.
- **Chepachet**, Rhode Island, in “The Horror at Red Hook” .
- **Binger**, **Caddo County**, **Oklahoma**, in “The Mound”.
- **Copp's Hill**, **Boston**, **Massachusetts**
- **Red Line**
- **Pawtuxet** (now **Cranston**, **Rhode Island**).
- **Newburyport**, **Massachusetts***[127]
- **Ipswich**, **Massachusetts**
- **Dunedin**, **New Zealand**
- **Ayer**, **Massachusetts**
- **Bolton**, **Massachusetts**
- **Salem**, **Massachusetts**

- **Brattleboro**, **Vermont**
- **Albany**, **New York**
- Many locations within his hometown of **Providence**, **Rhode Island**, including the (then purportedly haunted) **Halsey House**, **Prospect Terrace** and **Brown University's John Hay Library** and **John Carter Brown Library**.
- **Danvers State Hospital**, in **Danvers**, **Massachusetts**, which is largely believed to have served as inspiration for the infamous **Arkham sanatorium** from “The Thing on the Doorstep”.
- **Catskill Mountains**, **New York**.
- **New York City**, **New York**.
- **Mainalo Mountain**, **Arcadia**, **Greece**.
- **Tegea**, **Arcadia**, **Greece**.
- **Kilderry**, **Ireland**.
- **Nome**, **Alaska**
- **Noatak**, **Alaska**
- **Fort Morton**, **Alaska**, in “The Horror in the Museum”.
- **New Orleans**, **Louisiana** (and a mention of **Tulane University**) in “The Call of Cthulhu” .
- **Newport**, **Rhode Island**
- **Paterson**, **New Jersey**, in “The Call of Cthulhu” .
- **Mammoth Cave**, **Kentucky**, in “The Beast in the Cave” .
- **Oslo**, **Norway**, in “The Call of Cthulhu” .*[128]

48.9.2 Fictional locations

- **Miskatonic University** in the fictional **Arkham**, **Massachusetts**.
- **Dunwich**, **Massachusetts**.*[129]
- **Innsmouth**, **Massachusetts**.
- **Kingsport**, **Massachusetts**.
- **Aylesbury**, **Massachusetts**.
- **Martin's Beach**
- **The Miskatonic River**.
- The fictional **Central University Library** at the real **University of Buenos Aires** in **Buenos Aires**, **Argentina**. According to Lovecraft, there is a copy of the **Necronomicon** here, but the **University of Buenos Aires** has never had a “central” library.
- The sunken city of **R'lyeh**.

48.10 Bibliography

Main article: H. P. Lovecraft bibliography

48.11 Documentary video and audio biographies

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48.12 Notes

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- Burleson, Donald R. *Lovecraft: Disturbing the Universe* (ISBN 0-8131-1728-3) This book is the only volume to date analyzing Lovecraft's literature from a deconstructionist standpoint. University Press of Kentucky, November 1990.
- Carter, Lin. *Lovecraft: A Look Behind the Cthulhu Mythos* (ISBN 0-586-04166-4), is a survey of Lovecraft's work (along with that of other members of the Lovecraft Circle) with considerable information on his life.
- De Camp, L. Sprague *Lovecraft: A Biography* (ISBN 0-345-25115-6) The first full-length biography, published in 1975, now out of print. It reflected the state of scholarship at the time but is now completely superseded by S.T. Joshi's biography *I Am Providence*.
- Eddy, Muriel and C. M. Eddy, Jr. *The Gentleman From Angell Street: Memories of H. P. Lovecraft* (ISBN 978-0-9701699-1-4), is a collection of personal remembrances and anecdotes from two of

- Lovecraft's closest friends in Providence. The Eddys were fellow writers, and Mr. Eddy was a frequent contributor to *Weird Tales*.
- Hill, Gary. *The Strange Sound of Cthulhu: Music Inspired by the Writings of H. P. Lovecraft* (ISBN 978-1-84728-776-2).
 - Joshi, S. T. *H. P. Lovecraft: A Life* (ISBN 0-940884-88-7) The most complete and authoritative biography of Lovecraft, later abridged as *A Dreamer & a Visionary: H. P. Lovecraft in His Time* (ISBN 0-85323-946-0). An unabridged reprint in two volumes of Joshi's biography, newly retitled *I Am Providence*, was published in 2010 by Hippocampus Press.
 - Joshi S. T. *The Rise and Fall of the Cthulhu Mythos* (Mythos Books, 2008) is the first full-length critical study since Lin Carter's to examine the development of Lovecraft's Mythos and its outworking in the oeuvres of various modern writers.
 - Joshi, S. T. "H. P. Lovecraft: Alone in Space," chapter 3 in *Emperors of Dreams: Some Notes on Weird Poetry* by S. T. Joshi (Sydney: P'rea Press, 2008: ISBN 978-0-9804625-3-1 (pbk) and ISBN 978-0-9804625-4-8 (hbk)), discusses some of Lovecraft's weird poetry.
 - Long, Frank Belknap *Howard Phillips Lovecraft: Dreamer on the Nightside* (Arkham House, 1975, ISBN 0-87054-068-8) Presents a personal look at Lovecraft's life, combining reminiscence, biography and literary criticism. Long was a friend and correspondent of Lovecraft, as well as a fellow fantasist who wrote a number of Lovecraft-influenced Cthulhu Mythos stories (including *The Hounds of Tindalos*).
 - An English translation of Michel Houellebecq's *H. P. Lovecraft: Against the World, Against Life* (ISBN 1-932416-18-8) was published by Believer Books in 2005.
 - Ludueña, Fabián, *H.P. Lovecraft. The Disjunction in Being* (translation and epilogue by Alejandro de Acosta), New York, Schism, 2015 (ISBN 978-1-5058-6600-1). A study of Lovecraft's conceptions about philosophy and literature.
 - Other significant Lovecraft-related works are *An H. P. Lovecraft Encyclopedia* by Joshi and David S. Schulz; *Lovecraft's Library: A Catalogue* (a meticulous listing of many of the books in Lovecraft's now scattered library), by Joshi; *Lovecraft at Last*, an account by Willis Conover of his teenage correspondence with Lovecraft; Joshi's *A Subtler Magick: The Writings and Philosophy of H. P. Lovecraft*.
 - Andrew Migliore and John Stryzik's *Lurker in the Lobby: The Guide to the Cinema of H. P. Lovecraft* and Charles P. Mitchell's *The Complete H. P. Lovecraft Filmography* both discuss films containing Lovecraftian elements.
 - Lovecraft's prose fiction being published as corrected texts were released by Arkham House in the 1980s, and many other collections of his stories have appeared, including Ballantine Books editions and three Del Rey editions. The three collections published by Penguin, *The Call of Cthulhu and Other Weird Stories*, *The Thing on the Doorstep and Other Weird Stories*, and *The Dreams in the Witch House and Other Weird Stories*, incorporate the modifications made in the corrected texts as well as the annotations provided by Joshi.
 - Lovecraft's ghost-written works are compiled in *The Horror in the Museum and Other Revisions*, edited again by Joshi.
 - Some of Lovecraft's writings are annotated with footnotes or endnotes. In addition to the Penguin editions mentioned above and *The Annotated Supernatural Horror in Literature*, Joshi has produced *The Annotated H. P. Lovecraft* as well as *More Annotated H. P. Lovecraft*, both of which are footnoted extensively.
 - *An Epicure in the Terrible* (Fairleigh Dickinson University Press, 1991), edited by David E. Schultz and S. T. Joshi is an anthology of 13 essays on Lovecraft (excluding Joshi's lengthy introduction) on the centennial of Lovecraft's birth. The essays are arranged into 3 sections; Biographical, Thematic Studies and Comparative and Genre Studies. The authors include S. T. Joshi, Kenneth W. Faig, Jr, Jason C. Eckhardt, Will Murray, Donald R. Burleson, Peter Cannon, Stefan Dziemianowicz, Steven J. Mariconda, David E. Schultz, Robert H. Waugh, Robert M. Price, R. Boerem, Norman R. Gatford and Barton Levi St. Armand.
 - *The Intersection of Fantasy and Native America: From H. P. Lovecraft to Leslie Marmon Silko* edited by Amy H. Sturgis and David D. Oberhelman (Mythopoeic Press, 2009: ISBN 978-1-887726-12-2).

48.16 External links

- Lovecraft: Fear of the Unknown - full documentary at Snagfilms company Youtube channel
- The H. P. Lovecraft Archive
- Howard P. Lovecraft Collection in the Special Collections at the John Hay Library (Brown University).

- [The H. P. Lovecraft Historical Society](#)
- [Works by H. P. Lovecraft at Project Gutenberg](#)
- [Works by Howard Phillips Lovecraft at Faded Page \(Canada\)](#)
- [Works by or about H. P. Lovecraft at Internet Archive](#)
- [Works by H. P. Lovecraft at LibriVox \(public domain audiobooks\) !\[\]\(c8dce68b26731c7aa5915072fc9d68dd_img.jpg\)](#)
- [The eBook Lovecraft Collection](#)
- [H. P. Lovecraft at the Internet Speculative Fiction Database](#)
- [H. P. Lovecraft at the Internet Book List](#)
- [H. P. Lovecraft at Goodreads](#)
- [Howard Phillips Lovecraft by S. T. Joshi at *The Scriptorium* \(themodernword.com\)](#)
- [The H. P. Lovecraft Film Festival and CthulhuCon](#)
- [A Virtual Walking Tour of Lovecraft's Providence](#)
- [H. P. Lovecraft on IMDb](#)
- [H. P. Lovecraft at Library of Congress Authorities, with 113 catalog records](#)
- [Supernatural Horror in Literature as an Imagemap on Chalkboards \(containing the entire text of Lovecraft's famous essay\)](#)

Chapter 49

Cthulhu Mythos deities

Main article: [Cthulhu Mythos](#)

H. P. Lovecraft created a number of fictional deities throughout the course of his literary career, including the “Great Old Ones” and the “Elder Things”, with sporadic references to other miscellaneous deities (e.g. [Nodens](#)) whereas the “Outer Gods” are a later creation of other prolific writers such as [August Derleth](#), who was credited with formalizing the *Cthulhu Mythos*.^[1]^[2]

49.1 Outer Gods

As it is known in the mythos, the Outer Gods are ruled by [Azathoth](#), the “Blind Idiot God”, who holds court at the center of the universe. A group of Outer Gods dance rhythmically around Azathoth, in cadence to the piping of a [demonic](#) flute. Among the Outer Gods present at Azathoth's court are the entities called “Ultimate Gods” in *The Dream-Quest of Unknown Kadath* (called Lesser Outer Gods in the *Call of Cthulhu* RPG), and possibly [Shub-Niggurath](#), the “Black Goat of the Woods”. [Yog-Sothoth](#), the “All-in-One”, co-rules with Azathoth and exists as the incarnation of time in the cosmos, yet is somehow locked outside the mundane universe. [Nyarlathotep](#), the “Crawling Chaos”, is the [avatar](#) of the Outer Gods, existing as the incarnation of space and functions as an intermediary between the deities of the pantheon and their cults. The only Outer God to have a true personality, Nyarlathotep possesses a malign intellect and reveals a mocking contempt for his masters.^[3]

49.1.1 List

Abhoth

See [Clark Ashton Smith deities](#).

Aiueb Gnshal

Aiueb Gnshal (*The Eyes Between Worlds, The Child-Minded God*)^[4] is a mysterious Outer God, who has his abode in a forgotten temple located somewhere in

[Bhutan](#). He appears as a formless black void, with seven pulsing orb-like eyes, and is mainly worshiped by [ghouls](#), which tribute him in a defiled cult described in the mysterious *Cambuluc Scrolls* of the wizard Lang-Fu, dating back 1295 AD. Peering through the eyes of this god, after a hideous and devastating ritual, allows one to see straight into [Azathoth](#)'s court. It is rumoured that the powers of Mongolian warlord [Temujin](#), was a favour of Aiueb Gnshal.

Azathoth

See [Azathoth](#).

Azhorra-Tha

Azhorra-Tha^[5] is an Outer God imprisoned on planet [Mars](#), as it fled from Earth after the imprisonment of the Great Old Ones. Its appearance is that of an insectoid toad-like squid, but its shape continuously changes emitting an awful buzz. The [Mi-Go](#) discovered the prison of Azhorra-Tha the millennia after, and made everything to not reveal its location to any human being.

The Blackness from the Stars

The *Blackness from the Stars* is an immobile blob of living, sentient darkness, torn from the primal fabric of the cosmos at the center of the universe. It is distinguishable in darkness only as vaguely shimmering oily pitch. Although intelligent, it speaks no known language and ignores attempts to communicate.

The Cloud-Thing

A man-eating cloudy mass, unnamed Outer God at the court of [Azathoth](#).

C'thalpa

C'thalpa^[6] (*The Internal One*)^[7] is a huge mass of living sentient magma, located in the Earth's [mantle](#). She

is mother of the Great Old One *Shterot*, and five other unnamed hideous children. She is also served by a race of mole-like humanoid burrowers known as the *Talpeurs*.

Cxaxukluth

Cxaxukluth (*Androgynous Offspring of Azathoth*) is one of the *Seed-Spawn* of **Azathoth**, grown to adulthood and monstrous proportions. In appearance, Cxaxukluth resembles something of a cross between Azathoth and **Ubbo-Sathla**: an amorphous, writhing mass of bubbling, nuclear, protoplasmic-gel. He normally dwells alone within an unnamed dimension beyond time and space, unless disturbed or summoned away.

Daoloth

See Ramsey Campbell deities.

Darkness

Darkness (*Magnum Tenebrosum*, *The Unnamed Darkness*) is a mysterious entity spawned by **Azathoth**, and is the progenitor of **Shub-Niggurath**.

D'endrrah

D'endrrah* [6] (*The Divinity*) is sort of blurry female entity of supernatural beauty, living inside a dark palace located on Mars' Moon **Deimos**. She lives in a hall with myriads of mirror altering her actual image, which is that of a tentacled dark abyss. This Mythos entity is somewhat inspired by C. L. Moore's *Shambleau*, the illusionary Martian she-vampires of lust.

Ghroth

See Ramsey Campbell deities.

The Hydra

See Henry Kuttner deities.

Ialdagorth

Ialdagorth (*The Dark Devourer*) is both the cousin and servant of **Azathoth**, appearing as a black, shapeless, malevolent mist. The sight of such a fiend is unsettling if not traumatizing.

Kaajh'Kaalbh

Kaajh'Kaalbh* [8] is a lesser Outer God, servitor of **Azathoth**, but secluded in a parallel chaotic-dimension

where everything is unstable. The god itself is constantly formed or disrupted, and has no true form at all. Whoever attempts summoning this entity needs the aid of a **Dimensional Shambler**, and the deity may manifest in variety of forms, often as an immense **lava lake** or a vast pool of solidified **quicksilver**.

Lu-Kthu

Lu-Kthu (*Birth-womb of the Great Old Ones* or *Lew-Kthw*) is a titanic, planet-sized mass of entrails and internal organs. On closer examination it appears a wet, warty globe, covered with countless ovoid pustules and spider-webbed with a network of long, narrow tunnels. Each pustule bears the larva of a Great Old One.

Mh'ithrha

An invisible wolf-like fiend similar to **Fenrir** of Norse mythology (if not coincident). **Mh'ithrha** (*Arch-Lord of Tindalos*) is the lord of the **Hounds of Tindalos**, and the most powerful. Although not an actual *Outer God* as such, its form and awesome powers defy standard classification. **Mh'ithra's** eternal battle with **Yog-Sothoth** is said to be legendary.

Mlandoth and Mril Thorion

See Mlandoth and Mril Thorion.

Mother of Pus

A Lesser Outer God composed of slime, tentacles, eyes, and mouths. The Mother of Pus was spawned through an obscene mating between a human and **Shub-Niggurath**. When summoned to Earth, the Mother of Pus seeks refuge in pools of stagnant, foul water.

The Nameless Mist

The Nameless Mist (Nyog' Sothep?) is a misty, shapeless thing.

Ngyr-Korath

Ngyr-Korath (*The Ultimate Abomination* or *The Dream-Death*) is a dark blue-green mist which causes a sense of terror as it approaches. Once close, an eye of flame forms within. He spawned by fission the Great Old One (or the avatar of his) 'Ymnar, and his nemesis is the Elder God **Paighon**. He may coincide with the entity known as the *Magnum Tenebrosum*.

Nyarlathotep

See [Nyarlathotep](#).

Nyctelios

Once an Elder God, Nyctelios* [9] has been punished by his peers - especially [Nodens](#) - for having created a race of foul servitors. He has been permanently banished from the Elder God's Olympus, and imprisoned beneath the eastern [Mediterranean Sea](#), near [Greece](#), in a dark, basalt-built citadel named *Atheron*. However the exiled deity is not dead, but just sleeping, and one day he will rise again from his abyss manifesting himself as a blue, 6-meters tall, [cyclops](#)-like monstrosity, with the bulk of his body covered entirely in crawling worms.

Ny-Rakath

A goat-like fiendish horror with bat wings and multiple horns, mentioned as the brother of [Shub-Niggurath](#).

Olkoth

Olkoth (*God of the Celestial Arcs*)* [10] appears as a demoniacal god-like entity able to reincarnate in human bodies if the stars are right (sort of a “Cthulhian” [Antichrist](#))* [11] Olkoth may emerge in our dimension through an eyeless, grotesque statue of the [Virgin Mary](#).

Shabbith-Ka

Shabbith-Ka appears as a shapeless, roughly man-sized purplish aura, spitting and crackling with powerful electrical arcs. A sense of power, malignancy, and intelligence accompanies it and persons able to gaze at its form long enough can see a rudimentary face or faces within the glowing mass.

Shub-Niggurath

See [Shub-Niggurath](#).

Star Mother

The Star Mother appears as a chunk of yellow-green stone about the size of an infant. Its shape suggests a plump, huge-breasted, faceless female figure. From it extend dozens of pencil-thin root-like strands. It is one of the *Larvae of the Other Gods* and has no cult, although served by [zombie](#) slaves.

Suc'Naath

Suc'Naath is one of the mindless gods which twist and dance in the court of [Azathoth](#). It appears as a formless spinning [hurricane](#)-like thing with strings of violet and golden colors across its shape, constantly emitting, sickening, smacking, and screeching noises, while showing pain-stricken faces appearing on its body.

Suc'Naath's essence is currently divided into three parts, one in a comet called *Aiin*, the other in some sort of statue located somewhere in the World, while the third has been genetically passed on for aeons through prehuman, and now human races of earth, mostly in the middle east. The carriers of the Outer God's powers are said to have done great acts of magic and/or to have been insane. If these three parts are ever to be combine, Suc'Naath will be freed. This entity is served by a small middle-eastern cult known as the *Golden Hands of Suc'Naath*, who collect deranged intellectuals and trained assassins, who wish to set Suc'Naath free (they may have connections to the old [Hashashin](#) cult as well).

Tru'nembra

Tru'nembra (*The Angel of Music*) is the name given in *Malleus Monstrorum* [Call of Cthulhu](#) roleplay game guide to the entity described in [Howard Philips Lovecraft's](#) novel “The Music of Eric Zahn” . It has no shape, but manifests as haunting music.

Tulzscha

Tulzscha (*The Green Flame*) is the name given in *Malleus Monstrorum* [Call of Cthulhu](#) roleplay game guide to the entity described in [Howard Philips Lovecraft's](#) story *The Festival*. Tulzscha appears as a blazing green ball of flame, dancing with its Lesser Outer Gods at the court of [Azathoth](#). Called to our world, it assumes a gaseous form, penetrates the planet to the core, then erupts from below as a pillar of flame. It cannot move from where it emerges.

Ubbo-Sathla

See [Clark Ashton Smith](#) deities.

Uvhash

Uvhash (*The Blood-Mad God of the Void*) appears as a colossal, vampiric, red mass of both tentacles and eyes. It dwells within the realm of *Rhyllkos*, which matches with the red planet [Mars](#), and whoever summons Uvhash witnesses an atrocious death. He has affinities with the [star vampires](#), and is rumored to have been one of mad emperor [Caligula's](#) eldritch sponsors as well. There is enmity

with both the Elder God **Nodens** and the Great Old One **Gi-Hoveg**.

Xa'ligha

Xa'ligha (*Master of the Twisted Sound* or *Demon of Dissonance*) is an entity made of maddening sound, somehow similar to *Tru'Nembra*. There is some affinity with the Great Old One **Hastur*** [12]

Xexanoth

See **Xexanoth**.

Ycnàgnnisssz

Ycnàgnnisssz is a black, festering, amorphous mass that constantly blasts and erupts violently, spewing out bits of churning lava-like material. She spawned the Great Old One **Zstylzhemgni** by fission.

Yhoundeh

See **Yhoundeh**.

Yibb-Tstll

A gigantic, bat-winged humanoid with detached eyes, wearing a green robe. This horrible deity sees all time and space as it slowly rotates in the centre of its clearing within the *Jungle of Kled*, in Earth's **Dreamlands**. Beneath its billowing cloak are a multitude of **nightgaunts**, suckling and clutching at her breasts. Having a close connection to the Great Old One **Bugg-Shash**,* [13] so should **Yibb-Tstll** be regarded as a Great Old One - specifically in the *Drowners* group introduced by **Brian Lumley**, parasitic alien entities which thrive by vampyrizing the *Great Old Ones* themselves* [14] - though in RPG materials she is classed as an “Outer God” .* [15]

Yidhra

Yidhra (*The Dream Witch* or *Yee-Tho-Rah** [16]) usually appears as a youthful, attractive, earthly female, though her shape may vary.

Yidhra has been on Earth since the first microorganisms appeared and is immortal. To survive in a changing environment, she gained the ability to take on the characteristics of any creature that she devoured. Over time, Yidhra split herself into different aspects, though each part shares her consciousness.

Yidhra is served by devoted cults found in such widely separated places as **Burma**, **Chad**, **Laos**, **Sumer**, **New Mexico**, and **Texas**. Members of Yidhra's cult can gain

immortality by merging with her, though they become somewhat like Yidhra as a consequence. Those who serve her are also promised plentiful harvests and healthy livestock. She usually conceals her true form behind a powerful illusion, appearing as a comely young woman; only favored members of her cult can see her as she actually is.

Yog-Sothoth

See **Yog-Sothoth**

Yomagn'tho

Yomagn' tho (*The Feaster from the Stars, That Which Relentlessly Waits Outside*) is a malevolent being who wishes nothing more than the destruction of mankind for unknown reasons. He waits in his home dimension in **Pherkard**, until he is summoned to Earth. When first summoned, Yomagn' tho appears as a small ball of fire that quickly expands to a large circle of fire with three flaming inner petals. The reptilian burrowing folk, the *Rhygnu*, are known to worship this malignant deity.

49.2 Great Old Ones

See also: **Old One in fiction**

“Great Old Ones” redirects here. For the race from Palladium Books, see **Old Ones (Palladium Books)**.

An ongoing theme in Lovecraft's work is the complete irrelevance of mankind in the face of the cosmic horrors that apparently exist in the universe, with Lovecraft constantly referring to the “Great Old Ones”: a loose pantheon of ancient, powerful **deities** from space who once ruled the Earth and who have since fallen into a deathlike sleep.* [17]

Lovecraft named several of these deities, including **Cthulhu**, **Ghatanothoa**, and **Yig**. With a few exceptions, Cthulhu, Ghatanothoa, et al., this loose pantheon apparently exists 'outside' of normal space-time. Though worshipped by deranged human (and inhuman) cults, these beings are generally imprisoned or restricted in their ability to interact with most people (beneath the sea, inside the Earth, in other dimensions, and so on), at least until the hapless protagonist is unwittingly exposed to them. Lovecraft visited this premise in many of his stories, notably his 1928 short story, *The Call of Cthulhu*, with reference to the eponymous creature. However, it was Derleth who applied the notion to all of the Great Old Ones. The majority of these have physical forms that the human mind is incapable of processing; simply viewing them renders the viewer incurably insane.

49.2.1 Table of Great Old Ones

See also: [List of Great Old Ones](#)

This table is organized as follows:

- *Name*. This is the commonly accepted name of the Great Old One.
- *Epithet(s), other name(s)*. This field lists any epithets or alternate names for the Great Old One. These are names that often appear in [books of arcane literature](#), but may also be the names preferred by cults.
- *Description*. This entry gives a brief description of the Great Old One.
- *References*. This field lists the stories in which the Great Old One makes a significant appearance or otherwise receives important mention. Sources are denoted by a simple two-letter code from the [Wikipedia:Cthulhu Mythos reference codes and bibliography](#) and the [Cthulhu Mythos alphanumeric reference code and bibliography](#). A code appearing in bold means that the story introduces the Great Old One. If the code is given as **comics**, **rpg** or **movie** it means that the Great Old One first appeared in the [Call of Cthulhu Role playing Game](#) or are mentioned/depicted in comics or a motion picture rather than novels.

In [Joseph S. Pulver's](#) novel *Nightmare's Disciple* several new Great Old Ones and Elder Gods are named. The novel mentions *D'numl* [Cthulhu's](#) female cousin, *T'ith* and *Xu'bea*, *The Teeth of the Dark Plains of Mwaalba*. *Miivls* and *Vn'Vulot*, are said to have fought each other in southern [Gondwanaland](#) during the [Cretaceous](#) period, whereas *Rynvyk*, regarded as one of the mates of [Cthulhu's](#) sister *Kassogtha*, likely matches with [Cthulhu](#) itself or a similar entity. *Kassogtha* would have sired *Rynvyk* three sons (one named *Ult*) and now rests in a crimson pool in the *Hall of Tyryar* (likely another name or dimension of *R'lyeh*), whose portal is located somewhere in Norway.*[86]

49.3 Great Ones

The Great Ones are the “weak gods of earth” that reign in the Dreamlands. They are protected by [Nyarlathotep](#).

49.4 Elder Gods

In post-Lovecraft stories, the Elder Gods oppose the likes of [Cthulhu](#) and his ilk. [Derleth](#) attempted to retroactively group the benevolent deity [Nodens](#) in this category (who acts as *deus ex machina* for the protagonists

in both *The Dream-Quest of Unknown Kadath* and “[The Strange High House in the Mist](#)”). With regards to the nature of the Great Old Ones, [Joseph S. Pulver](#) mentions in his *Nightmare Disciples* (2006) a series of original Elder Gods, though lacking of any description about their true form. The story introduces entities as *Adaedu*, *Alithlai-Tyy*, *Dveahtehs*, *Eyroix*, *Ovytonv*, *Urthuvn*, *Xislanyx* and *Xuthyos-Sihb' Bz'*. Others have a cult title as *Othkkartha* (*Sire of the Four Titans of Balance and Order*), which is said to be [Nodens's](#) son, and *Zehirete*, who is *The Pure and Holy Womb of Light*. *Sk'tai* and *Eppirfon* are both siblings. *Eppirfon* was originally [Cthulhu's](#) second bride who bore him a son, *T'ith*, now dead, murdered by [Cthulhu](#) himself.

49.4.1 Known Elder Gods In The Mythos

The following is Another Elder God with no description is [Walter C. DeBill, Jr.'s](#) *Paighon*, an extra-galactic entity which now dwells in [Earth's](#) core, said to be inimical to the Outer God [Ngyr-Korath](#) and his servitor '*Ymnar*'.

Bast

Bast (*Goddess of Cats* or *Pasht*) appears as a female human with a cat's head.

Kthanid

See [Brian Lumley](#) deities.

Orryx

*Orryx**[87] (*The Bright Flame*) manifests as a giant pillar of blinding white and purple flames. Although its expression is bright and blinding, no one feels its heat. No one can look at *Orryx* more than a few seconds; after the first glance, the eyes of anyone who looks become sore and watery.

Oztalun

Oztalun (*Golden and Shimmering One*) is an Elder God introduced by [James Ambuehl](#). It is symbolized by a seven-pointed star symbol, which is his own Seal.

Nodens

Nodens (*Lord of the Great Abyss*) appears as a human male riding a huge seashell pulled by [legendary beasts](#). In [CthulhuTech](#) supplements, *Nodens* is said to be the avatar of the Forgotten One *Savty'ya*.

Shavalyoth

Shavalyoth (*Shadowy and Shapeless One*) is an Elder God introduced by James Ambuehl, supposed to be dark and formless.

Ulthar

Ulthar (or *Uldar* and also *Ultharathotep**[88]) is a deity sent to Earth to hold vigil over the **Great Old Ones**.

Vorvadoss

Vorvadoss* (*The Flaming One, Lord of the Universal Spaces, The Troubler of the Sands, Who Waiteth in the Outer Dark*) appears as a cloaked, hooded being, enveloped in green flames, with fiery eyes. He is described as a son of both the Elder God Nodens and the Great Old One **Lythalia** and has a twin brother, **Yaggdytha**.*[44]

Yad-Thaddag

See **Brian Lumley** deities.

Yaggdytha

Yaggdytha (*The Incandescent One*) is twin brother of **Vorvadoss**, manifesting as a great, amorphous, incandescent ball of cyan living energy, spreading itself into a web of giant talons of light.

49.5 See also

- *Cthulhu Mythos*
- *Cthulhu Mythos in popular culture*

49.6 References

- [1] Robert Bloch, “Heritage of Horror” , p. 8.
- [2] Robert M. Price, “H.P. Lovecraft and the Cthulhu Mythos” , **Crypt of Cthulhu** #35, p. 5.
- [3] Daniel Harms, *The Encyclopedia Cthulhiana*, “Azathoth” , pp. 16; “Nyarlathotep” , pp. 218; “Shub-Niggurath” , pp. 275; “Tulzscha” , pp. 304; Yog-Sothoth, p. 346.
- [4] This entity is introduced in “Eyes Between the Worlds” , roleplay game scenario featuring in Kevin T. McKinnon and Dylan K. Sharpe's *Call of Cthulhu* RPG monograph “Tales of Dread and Wonder #1”
- [5] This entity is a creation of TOC website (<http://www.tentacules.net>) and officially employed in *Call of Cthulhu* RPG supplement “Cthulhu Rising”
- [6] This entity is part of *Call of Cthulhu* RPG French edition.
- [7] Translated from French *Le Interieur*, referring to her location in the depths of Earth's mantle
- [8] This entity is introduced in “Full de Drames,” a French “Call of Cthulhu”-type role-play game scenario available at http://www.tentacules.net/toc/toc_/scen/full_de.pdf.zip
- [9] This entity is introduced in “Le Regard Dans L’ Abime” , a French “Call of Cthulhu”-type role-play game scenario available at http://www.tentacules.net/toc/toc_/scen/cb_leregard.pdf.zip
- [10] English translation of *Olkoth, le Dieu des Arcs Célestes* featuring in French “Call of Cthulhu” roleplay game scenario.
- [11] This entity is introduced in French Tentacules.net's “Call of Cthulhu” scenario available at <http://www.tentacules.net/index.php?id=5046>
- [12] See James Ambuehl & E.P. Berglund's “Whiteout” (2006).
- [13] Scott D. Aniolowski's *Malleus Monstrorum*, p. 131.
- [14] Daniel Harms's *Encyclopaedia Cthulhiana*, p. 324.
- [15] Scott D. Aniolowski's *Malleus Monstrorum*, p. 241.
- [16] Walter C. DeBill, Jr.'s “What Lurks Among the Dunes” (2006), *Black Sutra*, p. 39.
- [17] Daniel Harms, “A Brief History of the Cthulhu Mythos” , p. viii.
- [18] This entity is introduced in RPG scenario “Devourers In The Mist” , featuring in “Stunning Eldritch Tales: Trail of Cthulhu Adventures”
- [19] Regarded as Great Old One in Daniel Harms's *Encyclopaedia Cthulhiana*, p. 4
- [20] This entity is introduced in RPG scenario “Les Yeux d'Amon” available at <http://www.tentacules.net/index.php?id=5181>
- [21] This entity is introduced as a Great Old One in *Call of Cthulhu* roleplay game scenario “Twilight Memories” (2005), by Clint Krause.
- [22] Scott D. Aniolowski, “Mysterious Manuscripts” in *The Unspeakable Oath* #3, John Tynes (ed.), Seattle, WA: Pagan Publishing, August 1991. Periodical (role-playing game material). Baoht Z'uqqa-Mogg first appeared in this gaming supplement.
- [23] It does not feature in Chaosium's *Malleus Monstrorum*.
- [24] When **Brian Lumley** read David Sutton's short story “Demoniacal” , he wrote a sequel entitled “The Kiss of Bugg-Shash” . Lumley expanded Sutton's tale and gave his unnamed entity its name—Bugg-Shash—which effectively tied Sutton's creation to the mythos. (Robert M. Price, “Introduction” , *The New Lovecraft Circle*, pp. xx–xxi). The name “Bugg-Shash” , however, appeared earlier in Lumley's short story “Rising with Surtsey” (Daniel Harms, “Bugg-Shash” , *Encyclopedia Cthulhiana*, p. 41).

- [25] This is the title the Aztec goddess *Coatlicue* was usually worshiped, also mentioned in Ann K. Schwader's "Fiesta For Our Lady" (2012).
- [26] This entity recalls the *Coinchenn*, cetacean sea monster of Celtic Mythology.
- [27] *Coinchenn* features in Abraham Martinez's "Coinchenn" featuring in Lovecraftian comics *Strange Aeons*, issue#1. Webcomic version of this episode is available at <http://reymonstruo.elwebcomic.com/coinchennpag00/>
- [28] *Crom Cruach* is mentioned several times in Brian McNaughton's horror stories "Downward to Darkness" and "Worse Things Waiting" (2000) along with the Great Old Ones *Hastur* and *Shub-Niggurath*.
- [29] See *Name*, *nature* and *functions*.
- [30] As in James Ambuehl's short poem "Dythalla", featured in *Etchings & Odysseys*, issue #7 (October 1985). Available online at <http://www.oocities.org/area51/rampart/4059/jamb03.html>
- [31] This entity is introduced without a name in Ramsey Campbell's "The Insects from Shaggai" (1964). *Dzēwà* is the name given to this entity in the roleplay game scenario "The Lord of the Jungle", featuring in Call of Cthulhu RPG supplement "Shadow Over Filmland" (2009).
- [32] He is first mentioned in Dawid Lewis' short novel "Etepsed Egnis" and cited again in *Cthulhu Cultus* #11, in the novel *A Core Unto Itself*.
- [33] Polynesian cult title featuring in "Destroying Paradise, Hawaiian Style", roleplay game scenario of "Atomic Age Cthulhu".
- [34] Daniel Harms, *Encyclopaedia Cthulhiana*, p.113.
- [35] This entity is introduced in the role-playing game *Call of Cthulhu*. The name is fictional, H. P. Lovecraft has not described it in the original story "The Temple".
- [36] This entity was introduced in the strategy game "Cthulhu Wars" by Sandy Petersen. It is an original creation based on the Moon Ladder mentioned in the H.P Lovecraft novella "At the Mountains of Madness".
- [37] First appears in *Cthulhu Wars* by Petersen Games <https://petersengames.com/product/independent-great-old-one-pack-3-preorder/>
- [38] As *ravenous Kaalut* in J.B. Lee's "Genuine Article" (1998).
- [39] *Kag'Naru of the Air* and *Rh'Thulla of the Wind* are mentioned in the comic book *Challengers of the Unknown* #83 (which also added "the Eternal" to M'Nagalah's name).
- [40] This entity features in A. Merritt's *Dwellers in the Mirage* (1932), a fantasy novel which involves many of H. P. Lovecraft's leitmotifs.
- [41] *Krang* (often mentioned as *Lord Krang*) is a God-like entity created by Robert H. Barlow in the story "The Tomb of the God" (*Annals of the Jinns* V), not to be confused with Teenage Mutant Ninja Turtles' supervillain *Krang*. Though mentioned as a "Elder God" in the original story, the few details concerning *Krang* (an evil mind and a hideous appearance according to description) seem rather to qualify him as a "Great Old One", since he has fallen in a death-like slumber, likely bound to mysterious astral conjunctions.
- [42] According to Kenneth Grant, this would be an extraterrestrial intelligence which the occultist *Aleister Crowley* came into contact with in 1919 (Grant's *The Magical Revival*, p. 84).
- [43] Scott D. Aniolowski, *Malleus Monstrorum*, p. 171.
- [44] James Ambuehl, *The Star-Seed* (2004).
- [45] M'Nagalah first appeared in the comic book *Swamp Thing* #8 (1974) in a story by Len Wein and Bernie Wrightson (Daniel Harms, "M'Nagalah", *Encyclopedia Cthulhiana*, p. 196). The being has since shown up in stories in *Challengers of the Unknown*, *The Trenchcoat Brigade*, and *The All-New Atom*. His siblings, *Rh' Thulla of the Wind* and *Kag' Naru of the Air*, debuted in *Challengers of the Unknown* #83 (which also added "The Eternal" to M'Nagalah's name).
- [46] Title introduced in the DC Comics maxi-series *Crisis on Infinite Earths*.
- [47] M'Nagalah also features as a villain in the DC Comics maxi-series *Crisis on Infinite Earths*.
- [48] see *Mordiggian*
- [49] *Mormo* is informally introduced in H. P. Lovecraft's "Horror at Red Hook". Kenneth Hite's "Trail of Cthulhu" RPG material lists her as a Great Old One, and relates her to the Moon-beasts.
- [50] This Great Old One has been created for *Call of Cthulhu* French role-play game website *Tentacles.net*.
- [51] Same title used for *Nyogtha*
- [52] This Great Old One has been created for *Call of Cthulhu* French role-play game website *Tentacles.net*. URL at http://www.tentacles.net/toc/toc/tocyclo_fiche.php?type=crea&id=402
- [53] As in the short poem *Nyaghoggua* of Robert Lowndes (1941).
- [54] This entity has previously been mentioned in R. H. Barlow and H. P. Lovecraft's "The Hoard of Wizard-Beast" (1933).
- [55] As in Crispin Burnham's *People of the Monolith: Stone of Death*.
- [56] The novel introducing *Perse*, Stephen King's "Duma Key" (2008), describes this entity with several Cthulhu Mythos leitmotifs, including a clear reference to Howard Phillips Lovecraft in the text.
- [57] Lin Carter, "Shaggai", *The Book of Eibon*, p. 206.
- [58] Lin Carter, "Shaggai", *The Book of Eibon*, 207.

- [59] Daniel Harms, “Pharol”, p. 238, *The Encyclopedia Cthulhiana*. Daniel Harms believes that Pharol was invented by C. L. Moore, Henry Kuttner's wife, since the being appears in many of her stories.
- [60] Crispin Burnham “People of the Monolith: Stone of Death” (1997).
- [61] As in *Ravana* page.
- [62] This entity is supposed to coincide with the legendary Scottish war goddess *Scáthach* featuring in the *Ulster Cycle*.
- [63] This entity is introduced as a Great Old One in Call of Cthulhu roleplay game scenario “Utatti Asfet” .
- [64] “Selected Letters vol. 4” , 633rd letter, April 2, 1933
- [65] This entity is introduced as a Great Old One in Call of Cthulhu roleplay game scenario “Once Men” (2008), by Michael Labossiere.
- [66] This entity is introduced in Robert H. Barlow's “The Fidelity of Ghú” as rival or nemesis of Krang.
- [67] This entity is introduced as a Great Old One in Call of Cthulhu roleplay game scenario “Cthulhu Britannica: Avalon - The County of Somerset” (2010), by Paul Wade-Williams.
- [68] Or *lost Sthane* as in Lowndes' “Nyaghoggua” (1941).
- [69] Sthane is mentioned in Robert Lowndes' short poem “Nyaghoggua” (1941), but its physical appearance was depicted in Lowndes' comics panels of “When Sthane Wakes” (pp. 32-33) featuring in *Scienti-Comics* issue#2, originally published in sci-fi magazine *Spaceways*, July 1940. Scans of the original comics are publicly viewable at <http://fanac.org/fanzines/ScientiComics/ScientiComics2-05.html>
- [70] This entity is introduced in German Pegasus Press roleplay game magazine *Cthulhu. Berlin. Im Herzen der großen Stadt. Rollenspiel in der Welt des H. P. Lovecraft*, in Jan Christoph Steines' scenario “Jahrhundertsommer” (i.e. “The Millennium Summer”).
- [71] This entity is introduced in Abraham Merritt's fantasy novel “The Moon Pool” (1918) and its sequel “The Conquest of the Moon Pool” (1919) (then collected in 1948 as a whole story on *Fantastic Novels* magazine, divided in multiple issues), sometimes cited as an influence on The Call of Cthulhu by H. P. Lovecraft, which may in turn have itself influenced Merritt's later story *Dwellers in the Mirage*. See *The Moon Pool*.
- [72] Though not officially related as a Great Old One, this entity is introduced by Robert E. Howard as a “demon-god” , very similar to Lovecraft's Great Old Ones.
- [73] Introduced in William Browning Spencer's “Usurped” , not to be confused with Egyptian deity Thoth.
- [74] This entity features in Gareth Hanrahan Warpcn XII Call of Cthulhu supplement “Verboten: Operation Faust”
- [75] This entity is introduced in the French Call of Cthulhu roleplay game scenario “Le Maître des Souffrances” (1986).
- [76] English translation of French title *Le Maître des Souffrances*.
- [77] This entity is introduced as a Great Old One in John Gary Pettit's role-playing game material “Ravenstone Sanitarium” (2008).
- [78] This entity, regarded as a “Lovecraftian God” , is introduced in Chris Roberson and Michael Allred's *IZOMBIE* published by DC Comics's *Vertigo*, featuring in issues from 22 to 28.
- [79] Like Thog, Xotli appears not officially related as Great Old One, though introduced in a Conan the Barbarian's story of L. Sprague de Camp and Lin Carter as “demon-god of Elder Night” with significant similarities with Lovecraft's Great Old Ones, besides canonical “Cthulhu Mythos” cult title.
- [80] This Great Old One is introduced in French “Call of Cthulhu” roleplay game scenario “Une Ombre Couleur Sépia” (2006) by Benjamin Schwarz.
- [81] Not to be confused with *Zoth-Ommog*.
- [82] According to *Culhwch ac Olwen*.
- [83] This entity is supposed to coincide with the vicious giant *Ysbaddaden* featuring in the Welsh tale *Culhwch ac Olwen*.
- [84] Lin Carter, *Descent to the Abyss*.
- [85] Not *Zothaqquah* nor *Tsathoggua*.
- [86] Joseph S. Pulver, “Nightmare's Disciple”
- [87] This entity has been introduced without name in August Derleth's “The Lair of the Star-Spawn” (1932). The name Orryx is given in *Call of Cthulhu* RPG supplement “The Creature Companion”
- [88] Daniel Harms, *Encyclopaedia Cthulhiana*, p. 291.

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Chapter 50

Cthulhu

For other uses, see [Cthulhu \(disambiguation\)](#).

Cthulhu (/kəˈθuːluː/ *kə-THOO-loo*; for variant pronunciations, see below) is a cosmic entity created by writer H. P. Lovecraft and first introduced in the short story "The Call of Cthulhu", published in the American pulp magazine *Weird Tales* in 1928. Considered a Great Old One within the pantheon of Lovecraftian cosmic entities, the creature has since been featured in numerous popular culture references. Lovecraft depicts Cthulhu as a gigantic entity worshipped by cultists. Cthulhu's appearance is described as looking like an octopus, a dragon and a caricature of human form. Its name was given to the Lovecraft-inspired universe where it and its fellow entities existed, the [Cthulhu Mythos](#).

50.1 Etymology, spelling and pronunciation

Though invented by Lovecraft in 1928, the name Cthulhu is probably derived from the Classic Greek word [chthonic](#) meaning “subterranean”, as apparently suggested by Lovecraft himself at the end of his 1923 tale *The Rats in the Walls*.^[2]

Lovecraft transcribed the pronunciation of *Cthulhu* as *Khlûl'-hloo* and said that “the first syllable pronounced gutturally and very thickly. The *u* is about like that in *full*; and the first syllable is not unlike *klul* in sound, hence the *h* represents the guttural thickness.”^[3] (An approximate IPA transcription, based on this description and the non-IPA signs, would be [kʰɫ̪ɫ̪ʲ.ɫuː], with a [voiceless velar lateral fricative](#).) S. T. Joshi points out, however, that Lovecraft gave several differing pronunciations on different occasions.^[4] According to Lovecraft, this is merely the closest that the human vocal apparatus can come to reproducing the syllables of an alien language.^[5] Cthulhu has also been spelled in many other ways, including *Tulu*, *Katulu* and *Kutulu*.^[6] The name is often preceded by the epithet *Great*, *Dead*, or *Dread*.

Long after Lovecraft's death, the [spelling pronunciation](#) /kəˈθuːluː/ *kə-THOO-loo* (alternatively transcribed as *kuh-THOO-loo*)^[7] became common. The role-playing game

Call of Cthulhu has used the pronunciations *klhul-hoo* or *tluhluh*.^[8] (An approximate IPA transcription, based on these descriptions and the non-IPA signs, would be [kʰɫ̪ɫ̪.ɫuː] for *klhul-hoo* and [ɫɔʔ.ɫɔʔ] for *tluhluh*.)

50.2 Description

In "The Call of Cthulhu", H. P. Lovecraft describes a statue of Cthulhu as “A monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind.”^[9] Cthulhu has been described in appearance as resembling an octopus, a dragon and a human caricature, hundreds of meters tall, with webbed human-looking arms and legs and a pair of rudimentary wings on its back.^[9] Cthulhu's head is depicted as similar to the entirety of a [gigantic octopus](#), with an unknown number of tentacles surrounding its supposed mouth.

Simply looking upon the creature drives the viewer insane, a trait shared by many of the Great Old Ones and Outer Gods.

50.3 In the mythos

Cthulhu, in the “mythos”, was probably born on the planet Vhoorl in the 23rd nebula from Nug and Yeb. At some later point he travelled to the green binary star system of Xoth, where he mated with Idh-yaa, and was later worshipped by the shape-shifting starspawn. Idh-yaa later spawned four children: Gthanothoa, Ythogtha, Zoth-ommog and Cthylla. Cthulhu and his family, as well as his starspawn, travelled to Earth where Cthulhu mated with his sister Kassogtha, who spawned Nctosa and Nctolhu. Cthulhu and his spawn then built the great green stone city of R'lyeh on the great sunken continent of Mu, before it was destroyed by Ythogtha. Around this time a great war started between the shoggoths, elder things, Great race of Yith, flying polyps, Mi-go and Cthulhu and his children and starspawn. At the end of the war, they all decided to share the Earth.

50.4 Publication history



H. P. Lovecraft's initial short story, "The Call of Cthulhu", was published in *Weird Tales* in 1928 and established the character as a malevolent entity, hibernating within R'lyeh, an underwater city in the South Pacific. The imprisoned Cthulhu is apparently the source of constant anxiety for mankind at a subconscious level, and also the subject of worship by a number of human religions (located several places worldwide, including New Zealand, Greenland, Louisiana, and the Chinese mountains) and other Lovecraftian monsters (called Deep Ones^[10] and Mi-Go^[11]). The short story asserts the premise that, while currently trapped, Cthulhu will eventually return. His worshippers chant "Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn" ("In his house at R'lyeh, dead Cthulhu waits dreaming.")^[9]

Lovecraft conceived a detailed genealogy for Cthulhu (published as "Letter 617" in *Selected Letters*)^[1] and made the character a central figure in corresponding literature.^[12] The short story "The Dunwich Horror" (1928)^[13] refers to Cthulhu, while "The Whisperer in Darkness" (1930) hints that one of his characters knows the creature's origins ("I learned whence Cthulhu first came, and why half the great temporary stars of history had flared forth.").^[11] The 1931 novella *At the Mountains of Madness* refers to the "star-spawn of Cthulhu", who warred with another race called the Elder Things before the dawn of man.^[14]

August Derleth, a correspondent of Lovecraft, used the creature's name to identify the system of lore employed

by Lovecraft and his literary successors: the Cthulhu Mythos. In 1937, Derleth wrote the short story "The Return of Hastur", and proposed two groups of opposed cosmic entities:

... the Old or Ancient Ones, the *Elder Gods*, of cosmic good, and those of cosmic evil, bearing many names, and themselves of different groups, as if associated with the elements and yet transcending them: for there are the Water Beings, hidden in the depths; those of Air that are the primal lurkers beyond time; those of Earth, horrible animate survivors of distant eons.^[15]:256

According to Derleth's scheme, "Great Cthulhu is one of the Water Elementals" and was engaged in an age-old arch-rivalry with a designated air elemental, Hastur the Unspeakable, described as Cthulhu's "half-brother".^[15]:256, 266 Based on this framework, Derleth wrote a series of short stories published in *Weird Tales* (1944–1952) and collected as *The Trail of Cthulhu*, depicting the struggle of a Dr. Laban Shrewsbury and his associates against Cthulhu and his minions.

Derleth's interpretations have been criticized, among others, by Lovecraft enthusiast Michel Houellebecq. Houellebecq's *H. P. Lovecraft: Against the World, Against Life* (2005) decries Derleth for attempting to reshape Lovecraft's strictly amoral continuity into a stereotypical conflict between forces of objective good and evil.^[16]

In John Glasby's "A Shadow from the Aeons", Cthulhu is seen by the narrator roaming the riverbank near Dominic Waldron's castle, and roaring. The physical description of the god is totally different from that given as canon by all the other authors.

The character's influence also extended into recreational literature: games company TSR included an entire chapter on the Cthulhu mythos (including statistics for the character) in the first printing of *Dungeons & Dragons* sourcebook *Deities & Demigods* (1980). TSR, however, were unaware that Arkham House, who asserted copyright on almost all Lovecraft literature, had already licensed the Cthulhu property to the game company Chaosium. Although Chaosium stipulated that TSR could continue to use the material if each future edition featured a published credit to Chaosium, TSR refused and the material was removed from all subsequent editions.^[17]

Cthulhu was once again mentioned in the 5th edition of the *Dungeons & Dragons Player's Handbook* (2014), after Dagon, another of Lovecraft's fictional creations, featured prominently in the 4th edition of the game rules.

50.5 Legacy

See also: Cthulhu Mythos in popular culture

50.5.1 Games

In 2006 Bethesda Softworks together with Ubisoft and 2K Games published a game made by Headfirst Productions called *Call of Cthulhu: Dark Corners of the Earth* based on the works of Lovecraft. Cthulhu himself does not appear, as the main antagonists of the game are the Deep Ones from *The Shadow Over Innsmouth*, and the sea god Dagon, but his presence is alluded to several times, and a statue depicting him appears in one of the temples that will negatively affect the player's sanity. One of Cthulhu's "chosen", a Star Spawn of Cthulhu, a hideous creature similar in appearance to the abomination himself, also appears as a late-game enemy.

Cthulhu appears as a monster in many video games. *Terraria* features bosses named after the character, and he appears as main inspiration for the story of the *Call of Duty: Black Ops 3* Zombies saga. The massively multi-player online role-playing game *World of Warcraft* have numerous references to Cthulhu and the Mythos, with one of the game's "Old Gods" named N'Zoth resting in a sunken city.

In 2016 Z-Man games released an alternate version of their board game *Pandemic*. This new adaptation *Pandemic: Reign of Cthulhu* is set in the Cthulhu Mythos and explorers race to save the world before Cthulhu returns.*[18]

50.5.2 Politics



Poster from the 2010 Polish presidential election. The caption translates as "Choose the greater evil. Vote Cthulhu."

Cthulhu has appeared as a parody candidate in several elections, including the 2010 Polish presidential election and the 2012/2016 US presidential elections.*[19]*[20]

The faux campaigns usually satirize voters who claim to vote for the "lesser evil".

50.5.3 Science

The Californian spider species *Pimoida cthulhu*, described by Gustavo Hormiga in 1994,*[21] and the New Guinea moth species *Speiredonia cthulhui*, described by Zilli & Holloway in 2005,*[22] are named with reference to Cthulhu.

Two microorganisms that assist in the digestion of wood by termites have been named after Cthulhu and Cthulhu's "daughter" Cthylla: *Cthulhu macrofasciculumque* and *Cthylla microfasciculumque*, respectively.*[23]

In 2014, science and technology scholar Donna Haraway gave a talk entitled "Anthropocene, Capitalocene, Cthulucene: Staying with the Trouble", in which she proposed the term "Cthulucene" as an alternative for the concept of the Anthropocene era, due to the entangling interconnectedness of all supposedly individual beings.*[24] Haraway has denied any indebtedness to Lovecraft's Cthulhu, claiming that her "cthulu" is derived from the Greek *khthonios*, meaning "of the earth".*[25]

In 2015, an elongated, dark region along the equator of Pluto, initially referred to as "the Whale", was proposed to be named "Cthulhu Regio", by the NASA team responsible for the *New Horizons* mission.*[26]

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Chapter 51

Dream Cycle

The **Dream Cycle** is a series of short stories and novellas by author H. P. Lovecraft*[1] (1890–1937). Written between 1918 and 1932, they concern themselves with “The Dreamlands,” a vast, alternate dimension that can be entered via dreams.



A map of Lovecraft's “Dreamworld” by Jack Gaughan (1967).

51.1 Geography

The Dreamlands are apparently divided into four regions:

- The **West** contains the *Steps of Deeper Slumber* (descended via the “Cavern of Flame”) and the **Enchanted Woods** by which many enter the Dreamlands. Other points of interest include the port of **Dylath-Leen**, one of the Dreamlands' largest cities; the town of **Ulthar** “where no man may kill a cat,”*[2] the coastal jungle city of **Hlanith**, and the desert trading capital **Illarnek**. Here lies the fabled *Land of Mnar*, whose gray stones are etched with signs and where rise the ruins of the great **Sarnath**.
- The **South**, home of the isle of **Oriab** and the areas known as the **Fantastic Realms** (described in “The White Ship”).
- The **East**, home of **Celephaïs**, a city dreamt into being by its monarch **Kuran**, greatest of all recorded dreamers, and the dangerous **Forbidden Lands**.
- The **North**, location of the feared **Plateau of Leng**, home of man-eating spiders and the satyr-like “Men of Leng” .*[3]

Other locales include the **Underworld**, a subterranean region underneath the Dreamlands inhabited by various monsters; the **Moon**, accessible via a ship and inhabited by toad-like “moon-beasts” allied with **Nyarlathep**; and **Kadath**, a huge castle atop a mountain and the domain of the “Great Ones” , the gods of Earth's Dreamland.

Evidently all dreamers see the Dreamlands slightly differently, as Atal, High Priest of Ulthar, mentions that everyone has their own dreamland. In the same sentence he says the Dreamlands that many know is a “general land of vision.”

51.2 Bibliography

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Contents:

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- "Ex Oblivione" (1920)
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- "The Nameless City" (reference only) (1921)
- "The Other Gods" (1921)
- "Azathoth" (1922)
- "The Hound" (reference only) (1922)
- "Hypnos" (1922)
- "What the Moon Brings" (1922)
- *The Dream-Quest of Unknown Kadath* (1926)
- "The Outsider" (1926)
- "The Silver Key" (1926)
- "The Strange High House in the Mist" (1926)
- "The Case of Charles Dexter Ward" (reference only) (1927)
- "The Thing in the Moonlight" (Based on a letter written to Donald Wandrei. Written by J. Chapman Miske) (1927. Published 1941)
- "At the Mountains of Madness" (reference only) (1931)
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51.2.1 Other

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51.4 External links

- *The Collected Public Domain Works of H. P. Lovecraft* public domain audiobook at LibriVox
- *The Doom That Came To Sarnath* public domain audiobook at LibriVox
- *The Gods of Pegāna* public domain audiobook at LibriVox
- *Time and the Gods* public domain audiobook at LibriVox
- *The Sword of Welleran and Other Stories* public domain audiobook at LibriVox
- *A Dreamer's Tales* public domain audiobook at LibriVox
- *The Book of Wonder* public domain audiobook at LibriVox
- *Tales of Three Hemispheres* public domain audiobook at LibriVox

Chapter 52

Necronomicon

This article is about a fictional book. For other uses, see [Necronomicon \(disambiguation\)](#).



Author *H. P. Lovecraft* created the *Necronomicon* as a fictional grimoire and featured it in many of his stories.

The *Necronomicon* is a fictional grimoire (textbook of magic) appearing in the stories by horror writer *H. P. Lovecraft* and his followers. It was first mentioned in Lovecraft's 1924 short story "The Hound",^[1] written in 1922, though its purported author, the "Mad Arab" *Abdul Alhazred*, had been quoted a year earlier in Lovecraft's "The Nameless City".^[2] Among other things, the work contains an account of the *Old Ones*, their history, and the means for summoning them.

Other authors such as *August Derleth* and *Clark Ashton Smith* also cited it in their works; Lovecraft approved, believing such common allusions built up "a background of evil verisimilitude." Many readers have believed it to be a real work, with booksellers and librarians receiving many requests for it; pranksters have listed it in rare book catalogues, and a student smuggled a card for it into the

Yale University Library's card catalog.^[3]

Capitalizing on the notoriety of the fictional volume, real-life publishers have printed many books entitled *Necronomicon* since Lovecraft's death.

52.1 Origin

How Lovecraft conceived the name *Necronomicon* is not clear—Lovecraft said that the title came to him in a dream.^[4] Although some have suggested that Lovecraft was influenced primarily by *Robert W. Chambers'* collection of short stories *The King in Yellow*, which centers on a mysterious and disturbing play in book form, Lovecraft is not believed to have read that work until 1927.^[5]

Donald R. Burleson has argued that the idea for the book was derived from *Nathaniel Hawthorne*, though Lovecraft himself noted that "mouldy hidden manuscripts" were one of the stock features of *Gothic literature*.^[6]

Lovecraft wrote^[7] that the title, as translated from the *Greek language*, meant "an image of the law of the dead", compounded respectively from νεκρός *nekros* "dead", νόμος *nomos* "law", and εἰκών *eikon* "image".^[8] *Robert M. Price* notes that the title has been variously translated by others as "Book of the names of the dead", "Book of the laws of the dead", "Book of dead names" and "Knower of the laws of the dead". *S. T. Joshi* states that Lovecraft's own etymology is "almost entirely unsound. The last portion of it is particularly erroneous, since *-ikon* is nothing more than a neuter adjectival suffix and has nothing to do with *eikōn* (image)." Joshi translates the title as "Book considering (or classifying) the dead."^[9]

Lovecraft was often asked about the veracity of the *Necronomicon*, and always answered that it was completely his invention. In a letter to *Willis Conover*, Lovecraft elaborated upon his typical answer:

Now about the "terrible and forbidden books"—I am forced to say that most of them are purely imaginary. There never was any *Abdul Alhazred* or *Necronomicon*, for I invented these names myself. *Robert Bloch* devised the

idea of Ludvig Prinn and his *De Vermis Mysteriis*, while the *Book of Eibon* is an invention of Clark Ashton Smith's. Robert E. Howard is responsible for Friedrich von Junzt and his *Unaussprechlichen Kulten*.... As for seriously-written books on dark, occult, and supernatural themes—in all truth they don't amount to much. That is why it's more fun to invent mythical works like the *Necronomicon* and *Book of Eibon*.*[4]

Reinforcing the book's fictionalization, the name of the book's supposed author, Abdul Alhazred, is not even a grammatically correct Arabic name. The name “Abdul” simply means “the worshiper/slave of...”. Standing alone, it would make no sense, as Alhazred is not a surname in the Western sense, but a reference to a person's place of birth.*[10]

52.2 Fictional history

In 1927, Lovecraft wrote a brief pseudo-history of the *Necronomicon* that was published in 1938, after his death, as “History of the *Necronomicon*”. According to this account, the book was originally called *Al Azif*, an Arabic word that Lovecraft defined as “that nocturnal sound (made by insects) supposed to be the howling of demons”, drawing on a footnote by Samuel Henley in Henley's translation of “Vathek”.*[11] Henley, commenting upon a passage which he translated as “those nocturnal insects which presage evil”, alluded to the diabolic legend of Beelzebub, “Lord of the Flies” and to Psalm 91:5, which in some 16th Century English Bibles (such as Myles Coverdale's 1535 translation) describes “bugges by night” where later translations render “terror by night”.*[12] One Arabic/English dictionary translates ‘Azīf (عزيف) as “whistling (of the wind); weird sound or noise”.*[13] Gabriel Oussani defined it as “the eerie sound of the jinn in the wilderness”.*[14] The tradition of ‘azif al jinn (عزيف الجن) is linked to the phenomenon of “singing sand”.*[15]

In the “History”, Alhazred is said to have been a “half-crazed Arab” who worshipped the Lovecraftian entities Yog-Sothoth and Cthulhu. He is described as being from Sanaa in Yemen, and as visiting the ruins of Babylon, the “subterranean secrets” of Memphis and the Empty Quarter of Arabia (where he discovered the “nameless city” below Irem). In his last years, he lived in Damascus, where he wrote *Al Azif* before his sudden and mysterious death in 738.

In subsequent years, Lovecraft wrote, the *Azif* “gained considerable, though surreptitious circulation amongst the philosophers of the age.” In 950, it was translated into Greek and given the title *Necronomicon* by Theodorus Philetas, a fictional scholar from Constantinople. This version “impelled certain experimenters to terrible at-

tempts” before being “suppressed and burnt” in 1050 by Patriarch Michael (a historical figure who died in 1059).

After this attempted suppression, the work was “only heard of furtively” until it was translated from Greek into Latin by Olaus Wormius. (Lovecraft gives the date of this edition as 1228, though the real-life Danish scholar Olaus Wormius lived from 1588 to 1624.) Both the Latin and Greek text, the “History” relates, were banned by Pope Gregory IX in 1232, though Latin editions were apparently published in 15th century Germany and 17th century Spain. A Greek edition was printed in Italy in the first half of the 16th century.

The Elizabethan magician John Dee (1527-c. 1609) allegedly translated the book—presumably into English—but Lovecraft wrote that this version was never printed and only fragments survive. (The connection between Dee and the *Necronomicon* was suggested by Lovecraft's friend Frank Belknap Long.)

According to Lovecraft, the Arabic version of *Al Azif* had already disappeared by the time the Greek version was banned in 1050, though he cites “a vague account of a secret copy appearing in San Francisco during the current [20th] century” that “later perished in fire”. The Greek version, he writes, has not been reported “since the burning of a certain Salem man's library in 1692” (an apparent reference to the Salem witch trials). (In the story “The Diary of Alonzo Typer”, the character Alonzo Typer finds a Greek copy.)

According to “History of the *Necronomicon*” the very act of studying the text is inherently dangerous, as those who attempt to master its arcane knowledge generally meet terrible ends.

52.3 Appearance and contents

The *Necronomicon* is mentioned in a number of Lovecraft's short stories and in his novellas *At the Mountains of Madness* and *The Case of Charles Dexter Ward*. However, despite frequent references to the book, Lovecraft was very sparing of details about its appearance and contents. He once wrote that “if anyone were to try to write the *Necronomicon*, it would disappoint all those who have shuddered at cryptic references to it.”*[16]

In “The Nameless City” (1921), a rhyming couplet that appears at two points in the story is ascribed to Abdul Alhazred:

That is not dead which can eternal lie.
And with strange aeons even death may die.

The same couplet appears in “The Call of Cthulhu” (1928), where it is identified as a quotation from the *Necronomicon*. This “much-discussed” couplet, as Lovecraft calls it in the latter story, has also been quoted in

works by other authors, including Brian Lumley's *The Burrowers Beneath*, which adds a long paragraph preceding the couplet.

In his story "History of the *Necronomicon*", Lovecraft states that it is rumored that artist R.U. Pickman (from his story *Pickman's Model*) owned a Greek translation of the text, but it vanished along with the artist in early 1926.

The *Necronomicon* is undoubtedly a substantial text, as indicated by its description in *The Dunwich Horror* (1929). In the story, Wilbur Whateley visits Miskatonic University's library to consult the "unabridged" version of the *Necronomicon* for a spell that would have appeared on the 751st page of his own inherited, but defective, Dee edition. The *Necronomicon* passage in question states:

Nor is it to be thought...that man is either the oldest or the last of earth's masters, or that the common bulk of life and substance walks alone. The Old Ones were, the Old Ones are, and the Old Ones shall be. Not in the spaces we know, but between them, they walk serene and primal, undimensioned and to us unseen. Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They had trod earth's fields, and where They still tread them, and why no one can behold Them as They tread. By Their smell can men sometimes know Them near, but of Their semblance can no man know, saving only in the features of those They have begotten on mankind; and of those are there many sorts, differing in likeness from man's truest idolon to that shape without sight or substance which is Them. They walk unseen and foul in lonely places where the Words have been spoken and the Rites howled through at their Seasons. The wind gibbers with Their voices, and the earth mutters with Their consciousness. They bend the forest and crush the city, yet may not forest or city behold the hand that smites. Kadath in the cold waste hath known Them, and what man knows Kadath? The ice desert of the South and the sunken isles of Ocean hold stones whereon Their seal is engraver, but who hath seen the deep frozen city or the sealed tower long garlanded with seaweed and barnacles? Great Cthulhu is Their cousin, yet can he spy Them only dimly. Iä! Shub-Niggurath! As a foulness shall ye know Them. Their hand is at your throats, yet ye see Them not; and Their habitation is even one with your guarded threshold. Yog-Sothoth is the key to the gate, whereby the spheres meet. Man rules now where They

ruled once; They shall soon rule where man rules now. After summer is winter, after winter summer. They wait patient and potent, for here shall They reign again.

The *Necronomicon*'s appearance and physical dimensions are not clearly stated in Lovecraft's work. Other than the obvious black letter editions, it is commonly portrayed as bound in leather of various types and having metal clasps. Moreover, editions are sometimes disguised. In *The Case of Charles Dexter Ward*, for example, John Merrit pulls down a book labelled *Qanoon-e-Islam* from Joseph Curwen's bookshelf and discovers to his disquiet that it is actually the *Necronomicon*.

Many commercially available versions of the book fail to include any of the contents that Lovecraft describes. The *Simon Necronomicon* in particular has been criticized for this.* [17]

52.4 Locations

According to Lovecraft's "History of the *Necronomicon*", copies of the original *Necronomicon* were held by only five institutions worldwide:

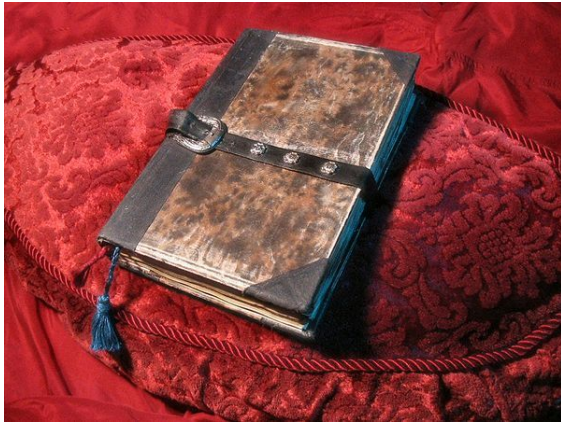
- The British Museum
- The Bibliothèque nationale de France
- Widener Library of Harvard University in Cambridge, Massachusetts
- The University of Buenos Aires
- The library of the fictional Miskatonic University in the also fictitious Arkham, Massachusetts

The Miskatonic University also holds the Latin translation by Olaus Wormius, printed in Spain in the 17th century.

Other copies, Lovecraft wrote, were kept by private individuals. Joseph Curwen, as noted, had a copy in *The Case of Charles Dexter Ward* (1941). A version is held in Kingsport in "The Festival" (1925). The provenance of the copy read by the narrator of "The Nameless City" is unknown; a version is read by the protagonist in "The Hound" (1924).

52.5 Hoaxes and alleged translations

Although Lovecraft insisted that the book was pure invention (and other writers invented passages from the book for their own works), there are accounts of some people actually believing the *Necronomicon* to be a real book. Lovecraft himself sometimes received letters from



A fan-created prop representing the Necronomicon (2004)

fans inquiring about the *Necronomicon*'s authenticity. Pranksters occasionally listed the *Necronomicon* for sale in book store newsletters or inserted phony entries for the book in library card catalogues (where it may be checked out to one 'A. Alhazred', ostensibly the book's author and original owner). The Vatican also receives requests for this book from those who believe the Vatican Library holds a copy.*[18]

While the stories surrounding the *Necronomicon* claim that it is an extremely powerful and dangerous book (one that would not be safe just sitting on a shelf, where anyone could read it), it is equally possible that the listing has a much more mundane purpose—several (equally fictional) versions of the book do exist, and (since books such as the *Necronomicon* are frequently stolen from the shelves) the entry may simply be an attempt to prevent theft.

Similarly, the university library of Tromsø, Norway, lists a translated version of the *Necronomicon*, attributed to Petrus de Dacia and published in 1994, although the document is listed as “unavailable”.*[19]

An ad copy for *Witchcraft '70*, an X-rated film about modern witchcraft, mentioned the *Necronomicon*.*[20]

In 1973, Owlswick Press issued an edition of the *Necronomicon* written in an indecipherable, apparently fictional language known as “Duriac”.*[21] This was a limited edition of 348. The book contains a brief introduction by L. Sprague de Camp.

The line between fact and fiction was further blurred in the late 1970s when a book purporting to be a translation of “the real” *Necronomicon* was published. This book, by the pseudonymous “Simon,” had little connection to the fictional Lovecraft Mythos but instead was based on Sumerian mythology. It was later dubbed the “Simon *Necronomicon*”. Going into trade paperback in 1980 it has never been out of print and has sold 800,000 copies by 2006 making it the most popular *Necronomicon* to date. Despite its contents, the book's marketing focused heavily on the Lovecraft connection and made sensational claims

for the book's magical power. The blurb states it was “potentially, the most dangerous Black Book known to the Western World”. Three additional volumes have since been published—*The Necronomicon Spellbook*, a book of pathworkings with the 50 names of Marduk; *Dead Names: The Dark History of the Necronomicon*, a history of the book itself and of the late 1970s New York occult scene; and *The Gates Of The Necronomicon*, instructions on pathworking with the Simon *Necronomicon*.

A hoax version of the *Necronomicon*, edited by George Hay, appeared in 1978 and included an introduction by the paranormal researcher and writer Colin Wilson. David Langford described how the book was prepared from a computer analysis of a discovered “cipher text” by Dr. John Dee. The resulting “translation” was in fact written by occultist Robert Turner, but it was far truer to the Lovecraftian version than the Simon text and even incorporated quotations from Lovecraft's stories in its passages. Wilson also wrote a story, “The Return of the Lloigor”, in which the Voynich manuscript turns out to be a copy of the *Necronomicon*.

With the success of the Simon *Necronomicon* the controversy surrounding the actual existence of the *Necronomicon* was such that a detailed book, *The Necronomicon Files*, was published in 1998 attempting to prove once and for all the book was pure fiction. It covered the well-known *Necronomicons* in depth, especially the Simon one, along with a number of more obscure ones. It was reprinted and expanded in 2003.*[22]

In 2004, *Necronomicon: The Wanderings of Alhazred*, by Canadian occultist Donald Tyson, was published by Llewellyn Worldwide. The Tyson *Necronomicon* is generally thought to be closer to Lovecraft's vision than other published versions. Donald Tyson has clearly stated that the *Necronomicon* is fictional, but that has not prevented his book from being the center of some controversy.*[23] Tyson has since published *Alhazred*, a novelization of the life of the *Necronomicon*'s author.

Kenneth Grant, the British occultist, disciple of Aleister Crowley, and head of the Typhonian Ordo Templi Orientis, suggested in his book *The Magical Revival* (1972) that there was an unconscious connection between Crowley and Lovecraft. He thought they both drew on the same occult forces; Crowley via his magic and Lovecraft through the dreams which inspired his stories and the *Necronomicon*. Grant claimed that the *Necronomicon* existed as an astral book as part of the Akashic records and could be accessed through ritual magic or in dreams. Grant's ideas on Lovecraft were featured heavily in the introduction to the Simon *Necronomicon* and also have been backed by Tyson.*[24]

52.6 In popular culture

Main articles: [Cthulhu Mythos in popular culture](#) and [Lovecraftian horror](#)

- The *Necronomicon* makes minor appearances in many films and television shows and a few video games, and a version of it known as the *Necronomicon Ex-Mortis* is featured as a primary plot point in the *Evil Dead* film series.*[25]*[26] This specific version of the *Necronomicon* then appears briefly in the ninth film of the *Friday the 13th* franchise, *Jason Goes to Hell: The Final Friday*. *Necronomicon* is a 1994 film anthology of three Lovecraft stories, directed by Brian Yuzna, Christophe Gans and Shusuke Kaneko.
- The *Necronomicon* appears in the comic book *Afterlife with Archie*.*[27]
- The *Necronomicon* appears in the in-character bibliography of Michael Crichton's 1976 novel, *Eaters of the Dead*.
- Philippe Druillet has illustrated a version of the *Necronomicon* on the October 1979 issue of Heavy Metal Magazine (September 1978 for the original Métal Hurlant issue).*[28]*[29]
- The *Necronomicon* appears in the video game *Crusader Kings II* as an artifact the player may obtain.

52.7 Commercially available imitations

- *Al Azif: The Necronomicon* by L. Sprague de Camp (1973, ISBN 1-58715-043-3)
- *Necronomicon* by “Simon” (1980, ISBN 0-380-75192-5)
- *The Gates of the Necronomicon* by “Simon” (2006, ISBN 0-06-089006-1)
- *H. R. Giger's Necronomicon* by H. R. Giger (1991, ISBN 0-9623447-2-9)
- *Necronomicon II* by H. R. Giger
- *Necronomicon: A Study in the Forbidden Magic of Lovecraft & the Great Mystery of Stargates* (Greek edition, 2008) by George Ioannidis
- *The Necronomicon* edited by George Hay (1993, ISBN 1-871438-16-0)
- *Necronomicon: The Wanderings of Alhazred* by Donald Tyson (2004, ISBN 0-7387-0627-2)

- *Necronomicon Plush Book* by Toy vault (not an actual book, but rather a novelty collectible parodying the format of children's pop-up books).

52.8 See also

52.9 References

Notes

- [1] “The Hound” , by H. P. Lovecraft Published February 1924 in “Weird Tales” . YankeeClassic.com. Retrieved on January 31, 2009
- [2] Though it has been argued that an unnamed copy of the *Necronomicon* appears in the 1919 story *The Statement of Randolph Carter*, S. T. Joshi points out that the text in question was “written in characters whose like (narrator Randolph Carter) never saw elsewhere”--which would not describe any known edition of the *Necronomicon*, including the one in Arabic, a language Carter was familiar with. S. T. Joshi, “Afterword” , *History of the Necronomicon*, Necronomicon Press.
- [3] L. Sprague de Camp, *Literary Swordsmen and Sorcerers*, p100-1 ISBN 0-87054-076-9
- [4] Quotes Regarding the *Necronomicon* from Lovecraft’ s Letters
- [5] Joshi & Schultz, “Chambers, Robert William” , *An H. P. Lovecraft Encyclopedia*, p. 38
- [6] Joshi, “Afterword” .
- [7] H. P. Lovecraft - Selected Letters V, 418
- [8] νεκρός, νόμος, εἰκόν. Liddell, Henry George; Scott, Robert; *A Greek–English Lexicon* at the Perseus Project.
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- *The Dunwich Horror* public domain audiobook at LibriVox

Chapter 53

The Call of Cthulhu

This article is about the short story. For other uses, see [Call of Cthulhu \(disambiguation\)](#).

"**The Call of Cthulhu**" is a short story by the American writer [H. P. Lovecraft](#). Written in the summer of 1926, it was first published in the pulp magazine *Weird Tales*, in February 1928.*[1]

53.1 Plot summary

The narrator, Francis Wayland Thurston, recounts his discovery of notes left behind by his grand-uncle, [Brown University](#) linguistic professor [George Gammell Angell](#) after his death in the winter of 1926–27. Among the notes is a small [bas-relief](#) sculpture of a scaly creature which yields “simultaneous pictures of an [octopus](#), a [dragon](#), and a human caricature.” The sculptor, a [Rhode Island](#) art student named [Henry Anthony Wilcox](#), based the work on delirious dreams of “great [Cyclopean](#) cities of titan blocks and sky-flung monoliths.” Frequent references to [Cthulhu](#) and [R'lyeh](#) are found in Wilcox's papers. Angell also discovers reports of [mass hysteria](#) around the world.

More notes discuss a 1908 meeting of an archeological society in which [New Orleans](#) police official [John Raymond Legrasse](#) asks attendees to identify a statuette of unidentifiable greenish-black stone resembling Wilcox's sculpture. It is then revealed that the previous year, Legrasse and a party of policemen found several women and children being used in a ritual by an all-male cult. After killing five of the cultists and arresting 47 others, Legrasse learns that they worship the “Great Old Ones” and await the return of a monstrous being called Cthulhu.*[2] The prisoners identify the statuette as “great Cthulhu.” One of the academics present at the meeting, [Princeton](#) professor [William Channing Webb](#), describes a group of “[Esquimaux](#)” with similar beliefs and fetishes.

Thurston discovers a 1925 article from an [Australian](#) newspaper which reports the discovery of a derelict ship, the *Emma*, of which second mate [Gustaf Johansen](#) is the sole survivor. Johansen reports that the *Emma* was attacked by a heavily armed yacht called the *Alert*. The

crewmembers of the *Emma* killed those aboard the *Alert*, but lost their own ship in the battle, commandeered the *Alert*, and discovered an uncharted island in the vicinity of coordinates of [47°9'S 126°43'W](#) / [47.150°S 126.717°W](#). With the exception of Johansen and another man, the remaining crew died on the island. Johansen does not reveal the manner of their death.

Upon traveling to Australia, Thurston views a statue retrieved from the *Alert* which is identical to the previous two. In [Norway](#), he learns that Johansen died suddenly after an encounter with “two [Lascar](#) sailors” . Johansen's widow provides Thurston with her late husband's manuscript, wherein the uncharted island is described as being home to a “nightmare corpse-city” called [R'lyeh](#). Johansen's crew struggled to comprehend the [non-Euclidean](#) geometry of the city and accidentally release Cthulhu, resulting in their deaths. Johansen and one crew-mate flee aboard the *Alert* and are pursued by Cthulhu. Johansen rams the yacht into the creature's head, only for its injury to regenerate. The *Alert* escapes, but Johansen's crewmate dies. After finishing the manuscript, Thurston realizes he is now a target of Cthulhu's worshippers.

53.2 Inspiration

Cthulhu Mythos scholar [Robert M. Price](#) claims the irregular sonnet *The Kraken*,*[3] written in 1830 by [Alfred Tennyson](#), was a major inspiration for Lovecraft's story, as both reference a huge aquatic creature sleeping for an eternity at the bottom of the ocean and destined to emerge from its slumber in an apocalyptic age.*[4]

[S. T. Joshi](#) and [David E. Schultz](#) cited other literary inspirations: [Guy de Maupassant](#)'s “*The Horla*” (1887), which Lovecraft described in *Supernatural Horror in Literature* as concerning “an invisible being who...sways the minds of others, and seems to be the vanguard of a horde of extraterrestrial organisms arrived on earth to subjugate and overwhelm mankind”; and [Arthur Machen](#)'s “*The Novel of the Black Seal*” (1895), which uses the same method of piecing together of disassociated knowledge (including a random newspaper clipping) to reveal the survival of a horrific ancient being.*[5]

It is also assumed he got inspiration from William Scott-Elliot's *The Story of Atlantis* (1896), and *The Lost Lemuria* (1904), which Lovecraft read in 1926, shortly before he started to work on the story.*[6]

Price also notes that Lovecraft admired the work of Lord Dunsany, who wrote *The Gods of Pegana* (1905), which depicts a god constantly lulled to sleep to avoid the consequences of its reawakening. Another Dunsany work cited by Price is *A Shop in Go-by Street* (1919), which stated “the heaven of the gods who sleep” , and “unhappy are they that hear some old god speak while he sleeps being still deep in slumber” .*[7]*[8]

The “slight earthquake” mentioned in the story is likely the 1925 Charlevoix–Kamouraska earthquake.*[9]

S.T. Joshi has also cited A. Merritt's novella *The Moon Pool* (1918), which Lovecraft 'frequently rhapsodized about'. Joshi says that, 'Merritt's mention of a “moon-door” that, when tilted, leads the characters into a lower region of wonder and horror seems similar to the huge door whose inadvertent opening by the sailors causes Cthulhu to emerge from R'lyeh'.*[10]

53.3 Literary significance and criticism

Lovecraft regarded the short story as “rather middling—not as bad as the worst, but full of cheap and cumbrous touches” . *Weird Tales* editor Farnsworth Wright first rejected the story, and only accepted it after writer Donald Wandrei, a friend of Lovecraft's, falsely claimed that Lovecraft was thinking of submitting it elsewhere.*[11]

The published story was regarded by Robert E. Howard (the creator of Conan) as “a masterpiece, which I am sure will live as one of the highest achievements of literature. Mr. Lovecraft holds a unique position in the literary world; he has grasped, to all intents, the worlds outside our paltry ken.”*[12] Lovecraft scholar Peter Cannon regarded the story as “ambitious and complex...a dense and subtle narrative in which the horror gradually builds to cosmic proportions” , adding “one of [Lovecraft's] bleakest fictional expressions of man's insignificant place in the universe.”*[13]

French novelist Michel Houellebecq, in his book *H. P. Lovecraft: Against the World, Against Life* (1991), described the story as the first of Lovecraft's “great texts” .*[14]

Canadian mathematician Benjamin K. Tippet noted that the phenomena described in Johansen's journal may be interpreted as “observable consequences of a localized bubble of spacetime curvature”, and proposed a suitable mathematical model.*[15]

E. F. Bleiler has referred to “The Call of Cthulhu” as “a fragmented essay with narrative inclusions” .*[16]

53.4 Adaptations

Parts of the story were adapted in *Eerie* #4 by Archie Goodwin and Gray Morrow and in *The Avengers* #88 by Harlan Ellison, Roy Thomas and Sal Buscema.

Alberto Breccia illustrated an eleven-page story in 1974.

The story was produced as a silent film of the same name in 2005, and as a 1920s-style radio drama, *Dark Adventure Radio Theatre: The Call of Cthulhu*, in 2012.

Heavy metal band Metallica released an instrumental track called “The Call of Ktulu” on their album, *Ride the Lightning*. Their song, “The Thing That Should Not Be” , on the album *Master of Puppets*, was inspired by the short story “The Shadow over Innsmouth” . They also recorded a song on the album *Death Magnetic* called “All Nightmare Long” that was also inspired by Lovecraft. The song “Dream No More” from their 2016 album, *Hardwired... to Self-Destruct*, depicts the monster itself.


The video game *Terraria* has also made numerous references to Cthulhu, as many of the bosses in the game are named after some part of Cthulhu's anatomy, e.g. “Eye of Cthulhu”*[17], “The Brain of Cthulhu”*[18]. The game's final boss, Moon Lord, resembles common depictions of Cthulhu.

53.5 See also

- Cthulhu Mythos
- Cthulhu Mythos in popular culture

53.6 Notes

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53.8 External links

See also: External links for the "Cthulhu" article

- Works related to *The Call of Cthulhu* at Wikisource
- *The Call of Cthulhu* title listing at the Internet Speculative Fiction Database
- *The Gods of Pegana*, Lord Dunsany; complete text at Wikisource

- "The Horla", Guy de Maupassant; complete text at Wikisource
- "The Novel of the Black Seal" , Arthur Machen; complete text at Project Gutenberg of Australia

Chapter 54

The Dream-Quest of Unknown Kadath

The Dream-Quest of Unknown Kadath is a novella by H. P. Lovecraft (1890–1937). Begun probably in the autumn of 1926, it was completed on January 22, 1927 and was unpublished in his lifetime. It is both the longest of the stories that make up his Dream Cycle and the longest Lovecraft work to feature protagonist Randolph Carter. Along with his 1927 novel *The Case of Charles Dexter Ward*, it can be considered one of the significant achievements of that period of Lovecraft's writing. *The Dream-Quest* combines elements of horror and fantasy into an epic tale that illustrates the scope and wonder of humankind's ability to dream.

The story was published posthumously by Arkham House in 1943.*[1] Currently, it is published by Ballantine Books in an anthology that also includes "The Silver Key" and "Through the Gates of the Silver Key." The definitive version, with corrected text by S. T. Joshi, is published by Arkham House in *At the Mountains of Madness and Other Novels* and by Penguin Classics in *The Dreams in the Witch-House and Other Weird Stories*.

54.1 Inspiration

Like Lovecraft's novel fragment "Azathoth" (1922, published 1938), *The Dream-Quest* appears to have been influenced by *Vathek*, a 1786 novel by William Thomas Beckford that "is similarly an exotic fantasy written without chapter divisions" .*[2] Critics such as Will Murray and David E. Schultz, in fact, have suggested that *The Dream-Quest* is in effect a second attempt at completing the abandoned novel *Azathoth*.*[3]

While the influence of the fantasies of Lord Dunsany on Lovecraft's Dream Cycle is often mentioned, Robert M. Price argues that a more direct model for *The Dream-Quest* is provided by the six Mars ("Barsoom") novels of Edgar Rice Burroughs that had been published by 1927. It's been noted, however, that there is little in common between John Carter, a classic action hero, outstanding warrior and rescuer of princesses, and Randolph Carter, a melancholy figure, quiet and contemplative, who never actually fights any of his enemies, is captured several times, and needs his friends to rescue him again and again.*[4] Elsewhere, Price maintains that L. Frank

Baum's *The Wonderful Wizard of Oz* (1900) was also a significant influence on *The Dream-Quest*, pointing out that in both books the main character chooses in the end to return "home" as the best place to be.

An *H. P. Lovecraft Encyclopedia* cites Nathaniel Hawthorne's *The Marble Faun* and "The Great Stone Face" as influences.*[5]

54.2 Reaction

The Dream-Quest has evoked a broad range of reactions, "some HPL enthusiasts finding it almost unreadable and others...comparing it to the *Alice* books and the fantasies of George MacDonald."*[6] Joanna Russ referred to *The Dream-Quest* as "charming...but alas, never rewritten or polished" .*[7]

Lovecraft himself declared that "it isn't much good; but forms useful practice for later and more authentic attempts in the novel form." He expressed concern while writing it that "Randolph Carter's adventures may have reached the point of palling on the reader; or that the very plethora of weird imagery may have destroyed the power of any one image to produce the desired impression of strangeness."*[8]

In 1948, Arthur C. Clarke sent Lord Dunsany a copy of *The Arkham Sampler* containing part of *The Dream-Quest*. Dunsany responded: "I see Lovecraft borrowed my style, & I don't grudge it to him" .*[9]

54.3 Plot summary

Randolph Carter dreams three times of a majestic sunset city, but each time he is abruptly snatched away before he can see it up close. When he prays to the gods of dream to reveal the whereabouts of the phantasmal city, they do not answer, and his dreams of the city stop altogether. Undaunted, Carter resolves to go to Kadath, where the gods live, to beseech them in person. However, no one has ever been to Kadath and none even knows how to get there. In dream, Randolph Carter descends "seventy steps" and speaks of his plan to the priests Nasht

and Kaman-Thah, whose temple - the Cavern of Flame - borders the **Dreamlands**. The priests warn Carter of the great danger of his quest and suggest that the gods withdrew his vision of the city on purpose.

54.3.1 The quest begins

Carter enters the **Enchanted Wood** and meets the **zoogs**,^[10] a race of predatory and sentient rodents. For a novice, such an encounter could prove calamitous, but Carter is an experienced dreamer and so is knowledgeable of their language and customs. When Carter asks the zoogs about Kadath, they don't know where it is; instead, they suggest that Carter go to the town of **Ulthar** to find a wizened priest named **Atal** who is learned in the ways of the gods.

In the cat-laden city of Ulthar, Carter visits Atal, who mentions a huge carving wrought on Ngranek's hidden side that shows the features of the gods. Carter realizes that if he can go to Ngranek, examine the carving, and then find a place where mortals share those features and are thus related to the gods, he must be near Kadath.

54.3.2 Voyage to Oriab Isle

Carter goes to **Dylath-Leen** to secure passage to **Oriab**. Dylath-Leen is infamous for the black **galleys** that frequent its harbors. These galleys are steered by oarsmen who are never seen and crewed by **turbaned** men that trade curious-looking **rubies** for slaves and **gold**.

Randolph Carter's quest is interrupted when he is captured by the turbaned men and flown to the moon on one of their notorious black galleys. Once there, he learns that the turbaned men are slaves to the terrifying **moon-beasts**. A procession of moon-beasts and their slaves escort Carter across the moon to deliver him to the Crawling Chaos **Nyarlathept** (one of the Other Gods who rule space, in contrast to the **Great Ones**, the gods of earth). He is saved by the cats of Ulthar, who slay his captors and return Carter to earth's Dreamlands in the port of Dylath-Leen.

Carter boards a ship sailing to **Baharna**, a great seaport on the isle of Oriab. On the way to Oriab and while he travels across the island riding a **zebra**, Carter hears dark whispers about the **night-gaunts**, though they are never properly described. Carter makes a treacherous climb across Ngranek and discovers the gigantic carving of the gods on its far side. He is surprised to see that the features match those of sailors who trade at the port of **Celephaïs**, but before he can act on this knowledge, he is snatched away by the night-gaunts and left to die in the **Vale of Pnath**^[11] in the **underworld**.

Carter is rescued by friendly **ghouls**, amongst them Richard Pickman, a friend of Carter's, the protagonist of another of Lovecraft's stories, **Pickman's Model** and who

is now also a ghoul, who agree to return him to the upper Dreamlands. They make their way to the terrible city of the **gugs** to reach the Tower of Koth, wherein a winding stairway leads to the surface. Finding the city asleep, Carter and the ghouls attempt to sneak past the snoring gugs. The **ghasts**, the gugs' traditional enemies, begin an attack, but the group manages to ascend the stairway and open the great trapdoor to the Enchanted Wood.

54.3.3 Journey to Celephaïs

Here Carter comes upon a gathering of zoogs and finds that they plan to make war on the cats of Ulthar. Not wanting to see his friends harmed, Carter warns the cats, enabling them to launch a surprise attack on the zoogs. After a brief skirmish, the zoogs are defeated. To abate further hostilities, the zoogs agree to a new treaty with the cats of Ulthar.

Carter reaches the city of Thran and buys passage on a **galleon** to Celephaïs. While en route, Carter asks the sailors about the men who trade in Celephaïs—the ones he believes to be kin to the gods. He learns that they are from the cold, dark land of Inquanok or **Inganok**^[12] and that few people dare to travel there. Even more ominous, there are no cats there. The plateau of Leng with its inhuman treacheries is too near.

In Celephaïs, Carter meets his old friend **Kuranes**, the king of the city. Kuranes is an old dreamer whom Carter knew in the waking world, but when he died, he became a permanent resident of the Dreamlands. Longing for home, he has dreamed parts of his kingdom to resemble his native **Cornwall**. Kuranes knows the pitfalls of the Dreamlands all too well and tries to dissuade Carter from his dangerous quest. Carter, however, will not be deterred.

54.3.4 Trek into the Cold Waste

Under the pretense of wishing to work in its quarries, Carter boards a ship bound for Inganok, a nation built of **onyx**. The trip to Inganok takes three weeks, but as they draw near, Carter spots a strange **granite** island. When he inquires about the mysterious isle, the captain explains that it is the nameless rock, and it is best to not speak of it. That night, Carter hears strange howls from the nameless island.

When Carter arrives at Inganok, he purchases a **yak** and heads northward, in the hope that past the onyx quarries he will find Kadath. Carter ascends a steep ridge beyond which nothing is visible but sky. At the summit, he looks out and gets a breathtaking view of a gargantuan quarry. Carter sets off toward this quarry, but his yak, spooked, abandons him.

Carter is captured by a slant-eyed man, whom he has met before among the merchants of Dylath-Leen. The slant-

eyed man summons a **shantak-bird**, which both ride over the Plateau of Leng, a vast tableland populated by **Pan**-like beings. Arriving at a **monastery** wherein dwells the dreaded **High Priest Not to Be Described**, Carter now suspects that the slant-eyed man is yet another conspirator of the forces that seek to thwart his quest.

The slant-eyed man leads Carter through the monastery to a domed room with a circular well, which Carter speculates leads to the **Vaults of Zin** in the underworld. Herein, the high-priest, wearing a silken robe and a mask, is waiting. Carter learns that the Men of Leng are the same beings that conceal their horns under turbans and trade in Dylath-Leen. He also learns that the night-gaunts do not serve Nyarlathotep as is commonly supposed, but **Nodens**, and that even Earth's Gods are afraid of them. It is never revealed to the reader who the high-priest in the silken mask is, but Carter recoils from it in horror.

When the slant-eyed man is momentarily distracted, Carter pushes him into the well and escapes through the maze-like corridors. In pitch-black darkness, Carter wanders through the monastery, fearing he is being pursued by the High Priest Not to Be Described. At last reaching the outside, Carter realizes that he is in the ruins of ancient **Sarkomand**, which lies near the coast.

Soon he encounters the ghouls that helped him earlier once more. The Men of Leng have taken them hostage on their ship, and they are to be taken to the nameless rock, revealed to be a moon-beast outpost. Carter summons the rest of the ghouls from the underworld and they take control of the galley. After releasing their kin, they sail on to the nameless rock and fight a pitched battle against the moon-beasts. Emerging victorious, and fearing the arrival of reinforcements, Carter and the ghouls return to Sarkomand. Once there, Carter obtains the services of a flock of night-gaunts to transport himself and the ghouls to the gods' castle on Kadath.

54.3.5 Conclusion

After an exhilarating flight, Carter arrives at last at the abode of the gods, but finds it empty. Finally a great procession arrives with much fanfare, led by a **pharaoh**-like man who explains to Carter that the gods of earth have seen the city of Carter's dreams and decided to make it their home, and have thus abandoned Kadath. The gods walk no more in the ways of gods, and have become instead mere denizens of the jewelled city Carter had glimpsed in his dreams. The pharaoh commands Carter to find this city, so that the natural order might be restored. "It is not over unknown seas," he says, "but back over well-known years that your quest must go; back to the bright strange things of infancy and the quick sun-drenched glimpses of magic that old scenes brought to wide young eyes. For know you, that your gold and marble city of wonder is only the sum of what you have seen and loved in youth.... These things you saw, Ran-

dolph Carter, when your nurse first wheeled you out in the springtime, and they will be the last things you will ever see with eyes of memory and of love." This mysterious man then reveals his identity—he is **Nyarlathep**, the Crawling Chaos, the emissary of the Other Gods who dwell in the blackness of space.

Nyarlathep sends Carter on a great Inganok shantak-bird through space to the sunset city. Unfortunately, Carter realizes too late that the mocking Nyarlathep has tricked him, and that instead he is being taken to the court of **Azathoth** at the center of the universe. At first believing he is doomed, Carter suddenly remembers that he is in a dream and saves himself by leaping from the great bird. As he falls, his thoughts turn toward **New England**, and he wakes to find that he is at last in his marvelous sunset city; no longer in the Dreamlands but in his own room in the waking world of Boston, looking out upon its architectural graces, suffused in a splendid sunrise.

The final lines of the story find Nyarlathep brooding over his defeat within the halls of Kadath, mocking in anger the "mild gods of earth" whom he has snatched back from the sunset city.

54.4 Connections to other Lovecraft tales

- The ghoul **Richard Upton Pickman** first appeared in "**Pickman's Model**" (1927) in which he is still human and painting nightmare creatures he calls forth as models.
- The priest **Atal** appears as a boy and youth in two earlier tales, "**The Cats of Ulthar**" (1920) and "**The Other Gods**" (1933), respectively, which fully describe events alluded to in *The Dream Quest of Unknown Kadath*.
- **Nyarlathep**, the Crawling Chaos, is frequently mentioned in Lovecraft's **Cthulhu Mythos** tales, but his appearance here is the only time he interacts meaningfully with any of Lovecraft's characters.
- **Nyarlathep** also appears in the sonnet cycle **Fungi from Yuggoth**.
- **Kuranos** was introduced in the short story "**Celephaïs**" (1920), as a person who abandoned his earthly life in favor of the **Dreamlands**.
- Carter alludes to the travels of the lighthouse keeper and main character of **The White Ship**.
- **Plateau of Leng** is referenced in several other of Lovecraft's works, including **The Hound** and *At the Mountains of Madness*, although its location differs in each instance.

- **Kadath** is mentioned by name in the quote from the extended quote from the **Necronomicon** in **The Dunwich Horror**. Kadath is also briefly mentioned in *At the Mountains of Madness*.
- The Sign of Koth is mentioned in **The Case of Charles Dexter Ward** as inscribed on a tower in the dreamworld (to keep the **gugs** from returning to upper dreamland) and as having strange attributes. It is also inscribed in the catacombs under Curwen's long abandoned house. Neither novelette was published in Lovecraft's lifetime.

54.5 Adaptations

In 1988, a videogame adaptation for **ZX-Spectrum** titled *The Dream-Quest of Unknown Kadath* was released.

In 1995, the German **prog rock** band Payne's Gray released a concept CD based on Dream-Quest, *Kadath Decoded*.

From 1997-1999, a five-issue comic book adaptation was drawn by **Jason Thompson**.^[13]

The art of Thompson's comic was used as the basis for an **animated feature** film adaptation of the novel, directed by Edward Martin III, with Thompson's involvement in drawing additional art and help from volunteers and Lovecraft fans from around the world. The film premiered on October 11, 2003 at the **H. P. Lovecraft Film Festival** and was later released on DVD. In 2004, the film's composer Cyoakha Grace O'Manion released a concept album featuring the film's original soundtrack with extended tracks and additional music, called *Unknown Music from Dream Quest of Kadath*. In November 2011, Thompson successfully raised money on **Kickstarter** for the graphic novel *The Dream Quest of Unknown Kadath and Other Stories*,^[14] containing a reprint of his 122-page Kadath story, and three additional stories from the Dreamlands series. The book began shipping in March 2012.

In 2007 a concept album titled *Kadath - The Dream Quest* was released by XCross.

In 2012, issue one of a comic adaptation titled *The Dream Quest of Randolph Carter* drawn by Oxford artist Charles Cutting was released. In 2015 Sloth Comics released the completed adaptation

In November 2014, a graphic novel adaptation by I.N.J. Culbard was released by the independent publishing house **Self Made Hero**.

54.5.1 Mentions in other works

In the sixth season of **Northern Exposure** (1995), the main character of Joel Fleischman goes on a quest to find

Alaska's "Lost Jewel City of the North", only to realize that it is his beloved hometown of New York.

54.6 Footnotes

- [1] Lovecraft, H.P. and Joshi, S.T. (editor): *Dreams in the Witch House and Other Weird Stories*, page 433. Penguin Classics, 2004.
- [2] S.T. Joshi and David E. Schultz, An H.P. Lovecraft Encyclopedia (New York: Hippocampus Press, 2001), p. 74.
- [3] Price, *The Azathoth Cycle*, p. vii.
- [4] S.T. Joshi and David E. Schultz, An H.P. Lovecraft Encyclopedia (New York: Hippocampus Press, 2001), pp. 263-85.
- [5] Joshi and Schultz, p. 107.
- [6] Joshi and Schultz, p. 74.
- [7] Joanna Russ, "Lovecraft, H(oward) P(hilips), in *Twentieth-Century Science-Fiction Writers* by Curtis C. Smith. St. James Press, 1986, ISBN 0-912289-27-9 (pp. 461-3).
- [8] H. P. Lovecraft, *Selected Letters* Vol. 2, pp. 94-95; cited in Joshi and Schultz, p. 74.
- [9] **Darrell Schweitzer**, Review of Keith Allan Daniels, "Arthur C. Clarke & Lord Dunsany: A Correspondence by Keith Allen Daniels". *Weird Tales*, DNA Publications, Fall 1998 (p. 9).
- [10] A textual analysis of Lovecraft's handwritten manuscripts for *The Dream-Quest of Unknown Kadath* show that species names (like "zoog") appear in lowercase. (S.T. Joshi, "Textual problems in Lovecraft", *Discovering H.P. Lovecraft*, pp. 95.)
- [11] Uncorrected versions of the text use the spelling "Pnoth".
- [12] Some versions of the text use "Inquanok", which came from **August Derleth's** misreading of Lovecraft's manuscript when he originally published the story. (Harms, "Inganok", *The Encyclopedia Cthulhiana*, p. 149).
- [13] "**Jason Thompson**". *SequentialTart*. Retrieved 2015-02-18.
- [14] *The Dream Quest of Unknown Kadath and Other Stories* **Kickstarter** page. Retrieved 12 September 2011.

54.7 References

- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.

- Lovecraft, Howard P. *The Dream-Quest of Unknown Kadath* (1926) in *At the Mountains of Madness and Other Novels* (7th corrected printing), S.T. Joshi (ed.), Sauk City, WI: Arkham House, 1985. ISBN 0-87054-038-6.
- Schweitzer, Darrell (ed.). *Discovering H.P. Lovecraft*, Holicong, PA: Wildside Press, 2001. ISBN 1-58715-470-6.

54.8 External links

- *Somnis Quaeritur Ignota Cadath* (Latin Translation by Alexander Ricius)
- The H. P. Lovecraft Film Festival
- The Dream-Quest of Unknown Kadath, animated by Hellbender Media
- Review of Kadath - The Dream Quest Concept Album
- Review of the novella from Wizards of the Coast's John D. Rateliff

Chapter 55

Nyarlathotep

Nyarlathotep is a character in the works of **H. P. Lovecraft** and other writers. The character is commonly known in association with its role as a malign deity in the **Lovecraft Mythos** fictional universe, where it is known as **the Crawling Chaos**. First appearing in Lovecraft's 1920 prose poem of the same name, he was later mentioned in other works by Lovecraft and by other writers and in the tabletop role-playing games making use of the **Cthulhu Mythos**. Later writers describe him as one of the **Outer Gods**.

Although the deity's name is fictional, it bears the historical **Egyptian** suffix *-hotep*, meaning “peace” or “satisfaction.”

55.1 In the work of H. P. Lovecraft

In his first appearance in “**Nyarlathotep**” (1920), he is described as a “tall, swarthy man” who resembles an ancient **Egyptian pharaoh**.^[1] In this story he wanders the Earth, seemingly gathering legions of followers, the narrator of the story among them, through his demonstrations of strange and seemingly magical instruments. These followers lose awareness of the world around them, and through the narrator's increasingly **unreliable** accounts the reader gets an impression of the world's collapse.

Nyarlathotep subsequently appears as a major character in “**The Dream Quest of Unknown Kadath**” (1926/27), in which he again manifests in the form of an **Egyptian pharaoh** when he confronts protagonist **Randolph Carter**.

The twenty-first sonnet of Lovecraft's poem-cycle “**Fungi from Yuggoth**” (1929/30) is essentially a retelling of the original prose poem.

In “**The Dreams in the Witch House**” (1933), Nyarlathotep appears to **Walter Gilman** and witch **Keziah Mason** (who has made a pact with the entity) in the form of “the ‘**Black Man**’ of the witch-cult,” a black-skinned avatar of the **Devil** described by **witch hunters**.

Finally, in “**The Hunter of the Dark**” (1936), the nocturnal, tentacled, bat-winged monster dwelling in the steeple of the **Starry Wisdom** sect's church is identified as another

manifestation of Nyarlathotep. This avatar can not tolerate the slightest light.

Though Nyarlathotep appears as a character in only four stories and two sonnets, his name is mentioned frequently in other works. In “**The Rats in the Walls**” (1924), Nyarlathotep is mentioned as a faceless god in the caverns of Earth's center. In “**The Whisperer in Darkness**” (1931), the **Mi-Go** chant his name in reverential tones, describing him as a non-human entity who takes the form of a man. In “**The Shadow Out of Time**” (1936), the “hideous secret of Nyarlathotep” is revealed to the protagonist by **Khephnes** during their imprisonment by the **Great Race of Yith**.

Nyarlathotep does not appear in Lovecraft's story “**The Crawling Chaos**” (1920/21), despite the similarity of the title to the character's epithet.

55.2 Inspiration

In a 1921 letter to **Reinhardt Kleiner**, Lovecraft related the dream he had had —described as “the most realistic and horrible [nightmare] I have experienced since the age of ten” —that served as the basis for his prose poem “**Nyarlathotep**.” In the dream, he received a letter from his friend **Samuel Loveman** that read:

Don't fail to see Nyarlathotep if he comes to Providence. He is horrible —horrible beyond anything you can imagine —but wonderful. He haunts one for hours afterwards. I am still shuddering at what he showed.

Lovecraft commented:

I had never heard the name NYARLATHOTEP before, but seemed to understand the allusion. Nyarlathotep was a kind of itinerant showman or lecturer who held forth in public halls and aroused widespread fear and discussion with his exhibitions. These exhibitions consisted of two parts —first, a horrible —possibly prophetic —cinema reel;



*Nyarlahotep in the guise of Nikola Tesla in Rotomago and Julien Noirel's comic-book adaptation of the prose poem "Nyarlahotep." * [2]*

and later some extraordinary experiments with scientific and electrical apparatus. As I received the letter, I seemed to recall that Nyarlathotep was already in Providence.... I seemed to remember that persons had whispered to me in awe of his horrors, and warned me not to go near him. But Loveman's dream letter decided me.... As I left the house I saw throngs of men plodding through the night, all whispering affrightedly and bound in one direction. I fell in with them, afraid yet eager to see and hear the great, the obscure, the unutterable Nyarlathotep.* [3]

Will Murray has speculated that this dream image of Nyarlathotep may have been inspired by the inventor Nikola Tesla, whose well-attended lectures did involve extraordinary experiments with electrical apparatus and whom some saw as a sinister figure.* [4]

Robert M. Price proposes that the name Nyarlathotep may have been subconsciously suggested to Lovecraft by two names from Lord Dunsany, an author he much admired. Alhireth-Hotep, a false prophet, appears in Dunsany's *The Gods of Pegana*, and Mynarthitep, a god described as "angry," appears in Dunsany's "The Sorrow of Search." * [5]

55.3 Summary

Nyarlahotep differs from the other beings in a number of ways. Most of them are exiled to stars, like Yog-Sothoth and Hastur, or sleeping and dreaming like Cthulhu; Nyarlathotep, however, is active and frequently walks the Earth in the guise of a human being, usually a tall, slim, joyous man. He has "a thousand" other forms, most of these reputed to be maddeningly horrific. Most of the Outer Gods have their own cults serving them; Nyarlathotep seems to serve these cults and take care of the deities' affairs in their absence. Most of the gods use strange alien languages, but Nyarlathotep uses human languages and can be mistaken for a human being. The other Outer Gods and Great Old Ones are often described as mindless or unfathomable rather than truly malevolent, but Nyarlathotep delights in cruelty, is deceptive and manipulative, and even cultivates followers and uses propaganda to achieve his goals.

Nyarlahotep enacts the will of the Outer Gods, and is their messenger, heart and soul; he is also a servant of Azathoth, his father,* [6] whose wishes he immediately fulfills. Unlike the other Outer Gods, causing madness is more important and enjoyable than death and destruction to Nyarlathotep. It is suggested by some that he will destroy the human race and possibly the Earth as well.* [7] Brian Lumley described him as the emanation of various Great Old Ones and not an actual being, thus explaining his variety of forms and functions.

55.4 The Nyarlathotep Cycle

In 1996, Chaosium published *The Nyarlathotep Cycle*, a Cthulhu Mythos anthology focusing on works referring to or inspired by the entity Nyarlathotep. Edited by Lovecraft scholar Robert M. Price, the book includes an introduction by Price tracing the roots and development of the God of a Thousand Forms. The contents include:

- "Alhireth-Hotep the Prophet" by Lord Dunsany
- "The Sorrow of Search" by Lord Dunsany
- "Nyarlahotep" by H. P. Lovecraft
- "The Second Coming" (poem) by William Butler Yeats
- "Silence Falls on Mecca's Walls" (poem) by Robert E. Howard
- "Nyarlahotep" (poem) by H. P. Lovecraft
- "The Dreams in the Witch House" by H. P. Lovecraft
- "The Haunter of the Dark" by H. P. Lovecraft
- "The Dweller in Darkness" by August Derleth



Nyarlathotep in “The Dweller in Darkness” by August Derleth.

- “The Titan in the Crypt” by J. G. Warner
- “Fane of the Black Pharaoh” by Robert Bloch
- “Curse of the Black Pharaoh” by Lin Carter
- “The Curse of Nephren-Ka” by John Cockcroft
- “The Temple of Nephren-Ka” by Philip J. Rahman & Glenn A. Rahman
- “The Papyrus of Nephren-Ka” by Robert C. Culp
- “The Snout in the Alcove” by Gary Myers
- “The Contemplative Sphinx” (poem) by Richard L. Tierney
- “Ech-Pi-El’s Egypt” (poems) by Ann K. Schwader

55.5 Table of forms

Nyarlathotep has many forms (some literature refers to these forms as Masks and claims that he has a thousand of them) and is thus known by different *avatars*.

55.5.1 Overview

This table is organized as follows:

- *Name*. This is the name of Nyarlathotep’s form.
- *Region*. This is the geographical location where Nyarlathotep’s form is active.
- *Description*. This entry describes Nyarlathotep’s form.
- *Notes*. This field contains additional information.
- *References*. This field lists the sources that contain references to Nyarlathotep’s form. If the source is a story, it is denoted by a two-letter code—the key to the codes is found [here](#). If the reference is listed as *rpg* it means a **role-playing game** was the source, with specifics included in a footnote.

If an entry appears in **bold**, this means that the reference introduces Nyarlathotep’s form.

55.5.2 Table

55.6 In popular culture

- Nyarlathotep is an antagonist in the visual novel **Deus Machina Demonbane** which was also adapted into an anime series of the same name.
- Nyarlathotep is the main character in *Fall of Cthulhu*, a comic series written by Michael Alan Nelson and published by Boom! Studios.
- In Charles Stross’ novels *The Fuller Memorandum* and *The Apocalypse Codex*, the containment of Nyarlathotep in a parallel universe and the attempts of cultists to free “the Black Pharaoh” is the main focus of the plot.
- A 13-minute short film version of *Nyarlathotep**[18] was released in 2001, directed by Christian Matzke.*[19] It was re-released on DVD in 2004 as part of the *H. P. Lovecraft Collection Volume 1: Cool Air*.
- “The Dark Eternal Night” from Dream Theater contains numerous references to locations and imagery described in the short story Nyarlathotep.
- Nyarlathotep appears in the **Megami Tensei** series as a recurring demon, the two forms he most commonly uses is based on “The Haunter of the Dark”, used in *Shin Megami Tensei: Persona*, and “Howler in the Dark”, used in *Persona 2*. He takes center stage as the main antagonist of *Shin Megami Tensei: Persona* and *Persona 2: Innocent Sin*. Nyarlathotep and other Cthulhu Mythos creatures are presented as creations of humanity’s collective unconsciousness, with Nyarlathotep representing humanity’s destructive potential.

- M, a major character in the visual novel *Shikkoku no Sharnoth* who initially uses the codename of James Moriarty, is revealed near the end of the story to be a manifestation of Nyarlathotep.
- Nyarlathotep is a boss in the game *Cthulhu Saves the World*.
- Nyarlathotep is a final (and a secret one) boss in the game *Eiyuu*Senki*
- Nyarlathotep is the main antagonist in the novel *Johannes Cabal: The Fear Institute* by Jonathan L. Howard.
- Alan Moore's *Neonomicon* utilises Nyarlathotep in the form of Johnny Carcosa, a masked drug dealer who frequents Cthulhu-themed clubs and occult shops. His manner of converting new followers is to place them in a vegetative state, susceptible to “Aklo” - words related to Lovecraft's work, which alter the consciousness of those who listen to them. In Moore's story, he serves the allegorical role of the Archangel Gabriel at the Annunciation, informing the protagonist that she has been impregnated and will soon give birth to Cthulhu.
 - Carcosa takes a more active role in Moore's follow-up volume *Providence*, 'rewarding' the protagonist Robert Black for his work as the “Herald” of HP Lovecraft's effects on the world and later overseeing the birth of Cthulhu.
- The card Outer God Nyarla from the game *Yu-Gi-Oh!* is based on Nyarlathotep, both in name and appearance.
- The Italian alternative rock band Verdena wrote a song titled “Il Caos Strisciante” (The Crawling Chaos).
- The Mountain Goats' *Satanic Messiah* from the EP of the same name describes an event where the main attraction is a similarly charismatic personality.
- In *Bloodborne*, a game that borrows heavily from the Lovecraft mythos, the final boss, the Moon Presence, is similar to Nyarlathotep in many ways, such as its appearance being heavily based on Nyarlathotep's Howler in the Dark form (a giant howling monster with tentacles for a head). It also, much like Nyarlathotep, seems to be rather active in the affairs of humans, as one of the more involved beings in the game's lore.
- In *Call of Duty: Black Ops 3* Zombies, Nyarlathotep was adapted as the Shadowman, an evil servant of the Apothicon race who seeks to invite chaos and death to enter the world of Morg City, found in the map Shadows of Evil.
- The 2009 light novel and anime series *Haiyore! Nyaruko-san* is based on the Cthulu mythos, with the main character Nyaruko directly referring to Nyarlathotep.
- Nyarlathotep is a boss in the MANGA PHANTOM BULLET, by Rei Hiroe.

55.7 Notes

- [1] HP Lovecraft, “Nyarlathotep” , *The Doom that Came to Sarnath*, New York: Ballantine Books, 1971, 57-60. Archived July 16, 2015, at the Wayback Machine.
- [2] (in French) Rotomago and Julien Noirel, *Nyarlathotep*, Paris, Akiléos, 2007, 53 pp., ISBN 978-2-915168-53-2.
- [3] H. P. Lovecraft, letter to Reinhardt Kleiner, December 21, 1921; cited in Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*, pp. 18-19.
- [4] Will Murray, “Behind the Mask of Nyarlathotep” , *Lovecraft Studies* No. 25 (Fall 1991); cited in Robert M. Price, *The Nyarlathotep Cycle*, p. 9.
- [5] Price, p. vii, 1-5.
- [6] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. “Letter 617” . ISBN 0-87054-035-1.
- [7] Harms, “Nyarlathotep” , *The Encyclopedia Cthulhiana*, pp. 218–9.
- [8] Detwiller *et al*, *Delta Green*; Herber, “Dead of Night” .
- [9] DiTillio & Willis, *Masks of Nyarlathotep*.
- [10] DiTillio & Willis, *Masks of Nyarlathotep*
- [11] Anders Fager (2011). *Collected Swedish Cults*. Stockholm, Sweden: Wahlström & Wistrand. ISBN 9789146220961.
- [12] Harms, *The Encyclopedia Cthulhiana*, “The Floating Horror” , pp. 222. This name was created by Harms.
- [13] DiTillio *et al*, “City beneath the Sands”; Petersen *et al*, *The Complete Dreamlands*.
- [14] Aniolowski, *Ye Booke of Monstres*.
- [15] King, Stephen (1990). *The Stand: The Complete and Uncut Edition*. New York: Doubleday. pp. 214–215. ISBN 0-385-19957-0.
- [16] Furth, Robin (2006). *The Dark Tower: The Complete Concordance*. New York: Scribner. pp. 265–268. ISBN 0-7432-9734-2.
- [17] Ross, *Escape from Innsmouth*.
- [18] Nyarlathotep (2001)
- [19] *Nyarlathotep* at Youtube, page found 2016-04-16.

55.8 References

- Harms, Daniel. “Nyarlathotep” in *The Encyclopedia Cthulhiana* (2nd ed.), pp. 218–222. Oakland, CA: Chaosium, 1998. ISBN 1-56882-119-0.

55.9 External links

- *Nyarlathotep* public domain audiobook at LibriVox
- *The Gods of Pegāna* public domain audiobook at LibriVox
- *Time and the Gods* public domain audiobook at LibriVox

Chapter 56

Arkham House

This article is about the publishing house. For the fictional asylum featured in [Batman](#) publications, see [Arkham Asylum](#).

Arkham House is a publishing house specializing in weird fiction founded in [Sauk City, Wisconsin](#) in 1939 by [August Derleth](#) and [Donald Wandrei](#) to preserve in hardcover the best fiction of [H. P. Lovecraft](#). The company's name is derived from Lovecraft's fictional New England city, [Arkham](#). Arkham House editions are noted for the quality of their printing and binding. The [colophon](#) for Arkham House was designed by [Frank Utpatel](#).

56.1 Under August Derleth and Donald Wandrei

56.1.1 The Outsider and Others

In late 1937, the death of Howard Phillips Lovecraft prompted his two friends, August Derleth and Donald Wandrei, to gather a collection of Lovecraft's best weird fiction from the pulp magazines into a memorial volume. However, after several attempts to place the omnibus volume with major hardcover publishers without any success, the two men realised that no publisher would be willing to take a chance with the collection. Derleth and Wandrei thus decided to form their own company, Arkham House (Its name based on a town featured in many of Lovecraft's stories) with the expressed purpose of publishing all of Lovecraft's writings in hardcover. The omnibus volume was scheduled as the first offering from Arkham House, with a price of \$5.00, while advance orders were accepted at \$3.50 each. Even at that bargain price, only 150 orders were received for *The Outsider and Others* before its appearance in 1939.

The Outsider was a perfect example of fine bookmaking. It was printed by the George Banta Co. of Wisconsin, in an edition of 1268 copies. The book was over 550 pages long, with small print, and featured a jacket by noted fantasy artist [Virgil Finlay](#). The omnibus sold slowly but steadily. Derleth was in a position that most small publishers could only dream about. He was a suc-

cessful writer and had a good deal of revenue coming in from his work not connected with publishing. He could afford to keep Arkham House going without the company realising a quick profit.

56.1.2 History

A second Lovecraft omnibus, *Beyond the Wall of Sleep*, appeared in 1943 as sales on all Arkham House books continued to advance. By 1944, Arkham House was established as a successful small press, with four titles appearing (collections of works by Donald Wandrei, Henry S. Whitehead, Clark Ashton Smith, and a final Lovecraft omnibus). In 1945, Arkham House widened its range by publishing two novels, neither of which had seen print in any form before. These were *Witch House* by [Evangeline Walton](#) and *The Lurker at the Threshold* by August Derleth (based on an outline by H.P. Lovecraft). Derleth also widened Arkham's range by publishing collections of stories by well-known English fantasy authors, the first being *Green Tea and Other Ghost Stories* by [J. Sheridan Le Fanu](#). Collections by Englishmen [A.E. Coppard](#), [H. Russell Wakefield](#), [William Hope Hodgson](#) and [Algernon Blackwood](#) followed in 1947. Also in 1947 were books by three American writers, including the science fiction novel *Slan* by [A.E. Van Vogt](#). Derleth must have felt he was in the wrong field as *Slan*, with a print run of over 4,000 copies proved to be the fastest and best selling Arkham House of the 1940s.

Arkham House published many books in the fantasy and horror field including a small but steady number throughout the 1950s. Robert Weinberg has written that: "However, intense competition from the SF (science fiction) small presses as well as slow sales of certain titles put August Derleth in a precarious bind. Only a generous loan from Dr [David H. Keller](#) prevented Arkham from going bankrupt during a period of cash flow problems in 1948.*[1]*[2] Keller visited Derleth's home, "The Place of Hawks" in the company of [Sam Moskowitz](#), the object of the visit being Derleth agreeing to publish a Keller book under the Arkham House imprint, Keller to advance Derleth a loan against the cost of the book. Derleth revealed to Keller and Moskowitz that he owed his printer \$2500 and had exhausted every possible source of help.

Upon Keller's return to his home in Stroudsburg, Pennsylvania, he wrote a check for the needed sum and sent it to Derleth as a loan at 35% interest on Derleth's personal note. Reporting the transaction in *Thirty Years of Arkham House*, Derleth adds: "I had not asked for it; he had offered it with the comment, 'I pride myself on my judgment of character.' No greater compliment could have been paid me or Arkham House." * [3]

In the late 1960s Arkham House seemed on the verge of going bankrupt, but suddenly found a whole new market for its books when the surge in interest in Robert E. Howard (capitalised upon by Donald M. Grant) coincided with a surge in interest in the work of H.P. Lovecraft. All of Lovecraft's works were reprinted in three newly edited omnibus volumes, which were kept continually in print.

In addition to volumes of H. P. Lovecraft's fiction, Arkham House began to publish a five volume edition of Lovecraft's *Selected Letters* which had been planned from the very start of the company, and which gives an overview of Lovecraft's correspondence to peers, friends and family. Among his correspondents were Arkham House founders, Derleth and Wandrei. (Arkham House's volumes of Lovecraft's letters are highly abridged; unabridged volumes of Lovecraft's letters to individual correspondents have been issued progressively by Hippocampus Press). After a long slow period, Arkham House entered the 1970s with ambitious publishing plans.

Arkham House also published fiction by many of Lovecraft's contemporaries, including Ray Bradbury, Robert E. Howard, Frank Belknap Long, Clark Ashton Smith, Robert Bloch, and Derleth himself; classic genre fiction by authors such as William Hope Hodgson (under the prompting of Herman Charles Koenig), Algernon Blackwood, H. Russell Wakefield, Seabury Quinn, and Sheridan Le Fanu; and later writers in the Lovecraft school, such as Ramsey Campbell and Brian Lumley to whom Derleth gave their earliest publication in hardcover.

Despite the wealth of talented writers who appeared under the Arkham House imprint, it was not a financial success. Derleth wrote in 1970, "[T]he fact is that in no single year since its founding have the earnings of Arkham House met the expenses, so that it has been necessary for my personal earnings to shore up Arkham House finances." Robert Weinberg has stated "Arkham House's greatest flop was *Witch House*, an excellent novel that took nearly two decades to go out of print." * [4]

After Derleth's death in 1971, Donald Wandrei briefly acted as editorial director but declined to resume his interest in the firm permanently.

Prior to the 1980s, Arkham House did not reprint its books (with some exceptions such as *Someone in the Dark* and *Night's Yawning Peal: A Ghostly Company* and four of the core Lovecraft collections issued in the 1960s - *Dagon and Other Macabre Tales*, *At the Mountains of*

Madness and Other Novels, *The Horror in the Museum* and *The Dunwich Horror and Others*). (Rights were occasionally sold during the 1960s and 1970s to other publishers who issued paperback editions of Arkham House titles). However this changed in the 1980s. There are now multiple printings and/or alternate editions of over 20 individual Arkham House titles.

56.2 Under Jim Turner, Peter Ruber and April Derleth

August Derleth's children April (Rose) and Walden (Wally) Derleth now co-owned the publisher, April running the business while Wally had no direct involvement in its day-to-day operations. April earned a Bachelor of Arts degree in English from the University of Wisconsin-Madison in 1977. She became majority stockholder, President, and CEO of Arkham House in 1994, in which capacity she remained until her death.

Wandrei was succeeded as editorial director by James Turner. Throughout the 1970s and 1980s, Turner expanded the company's range of authors to include such prominent science fiction and fantasy writers as Michael Bishop, Lucius Shepard, Bruce Sterling, James Tiptree, Jr., Michael Shea and J. G. Ballard, often publishing hardcover collections of shorter works. Turner's acquisitions took the publisher away from its roots in weird and horror fiction, and he was eventually dismissed by April Derleth in 1997; he went on to found Golden Gryphon Press.

In 1997, Peter Ruber was appointed as her consulting editor and successor to James Turner. April became president of Arkham House in 2002. She made the house's mission a return to classic weird fiction, which Ruber sought to do. Ruber drew criticism * [5] for the hostile opinions of various authors he expressed in his story introductions within *Arkham's Masters of Horror* (2000). Rumours of his ill-health circulated for some time; he eventually suffered a stroke and his editorial duties at Arkham House lapsed due to this.

The house's publishing schedule slowed considerably between 2000-2006, with only nine books issued—*In the Stone House* by Barry N. Malzberg (2000); *Book of the Dead* by E. Hoffmann Price (a collection of memoirs of writers known by Price, 2001); *Arkham House's Masters of Horror* (ed. Peter Ruber, 2000); *The Far Side of Nowhere* by Nelson Bond (2002); *The Cleansing* by John D. Harvey (a horror novel, 2002); *Selected Letters of Clark Ashton Smith* (ed. Scott Connors, 2003); *Cave of a Thousand Tales* by Milt Thomas (a biography of pulp writer Hugh B. Cave, 2004); *Other Worlds Than Ours*, another collection by Nelson Bond (2005); and *Evermore* (a collection of tales in tribute to Edgar Allan Poe, ed. James Robert Smith & Stephen Mark Rainey, 2006).

In 2005, Arkham House was awarded the World Fantasy

Award for Small Press Achievements—the trophy at that time was a bust of **H. P. Lovecraft**.

In early 2009 it was announced that George Vanderburgh of **Battered Silicon Dispatch Box**, and **Robert Weinberg**, would jointly take over the editorial duties at Arkham House. That year **Battered Silicon Dispatch Box** issued four new volumes of stories by **August Derleth** under the umbrella title 'The Macabre Quarto' under a joint imprint with Arkham House, which constituted the latter's only output since 2006.

In 2010 *The Arkham Sampler (1948-49)* was reissued in a limited ed (250 sets) two-volume facsimile reprint of the now-rare magazine issued by Arkham House that ran four issues a year 1948-1949. This work was issued by Arkham House co-published with the **August Derleth Society**. In the same year Jon Lellenberg's novel *Baker Street Irregular* was issued under the Mycroft and Moran imprint.

56.3 After April Derleth

George Vanderburgh's blog at **Battered Silicon Dispatch Box** announced a number of Arkham House titles for 2011 and after, none of which had appeared as of January, 2017 due to April Derleth's death. The announced titles were:

- **Deadly Dimensions and Other Blasphemies, a Novel and Short Weird Fiction** by Lois H. Gresh, announced for publication in 2011. Hardcover edition limited to 1000. ISBN 978-1-55246-923-1
- **The Gargoyle and Others: A Quarto of Horror**, by Grege La Spina, announced for publication in 2011. Four short horror novels from the early pages of *Weird Tales* magazine, including the classic werewolf novel "Invaders from the Dark," along with "The Gargoyle," "Fettered," and "The Portal to Power." ISBN 978-1-55246-910-1
- **The Arkham House H.P. Lovecraft, The digital edition in 13 volumes**, announced for publication in 2011. The first authorized digital edition, suitable for all forms of e-book readers. Price not yet set.
- **Seventy-Five Years of Arkham House**, announced for publication in 2014. ISBN 978-1-55246-924-8

April Derleth died March 21, 2011. ^[6]^[7]^[8]^[9]^[10] The publisher's website announced in April 2011 that her children would take over the running of the firm. Danielle Jacobs was named President, and her brother Damon Derleth as Vice President.

No books have recently been issued under the Arkham House imprint. Books had previously been published almost every year from 1939 to 2010 (except for 1940,

1955/56, and 2006), so the current seven-year gap from 2011-17 where nothing whatsoever has been published now marks the lowest point thus far in Arkham House's publishing fortunes. Due to editor George Vanderburgh's advanced age and editor Robert Weinberg's death in September 2016, there are unlikely to be any new titles for the foreseeable future. Some have seen this as an indication that Arkham House which was the last of the golden age small press publishing houses, has effectively become defunct.

The press is currently in business. They have reprinted some backlist titles and do plan to produce new titles. However the press has been in 'Estate Hell' since April Derleth's death. April's health and personal problems also ran down the companies finances prior to her death. The fact that April's last few books were commercial flops (the last being "Evermore") didn't help matters. However the Estate is wrapped up and new books may appear.

Current owners are April's children Danielle and Damon. They manage the business themselves and since April's death have made progress, paying off massive debt and saving the family home in the process. All that has precluded work on new books, though thought has been given to the matter.

Danielle and Damon Derleth signed an agreement in April 2017 with an author named David Marcum to produce new *Solar Pons* adventures to expand upon those of Derleth and Copper (not to be published by Arkham House but possibly a sign of activity to come).

56.4 Other imprints

Arkham House published under two additional imprints during its history.

In 1945 the **Mycroft & Moran** imprint was launched for the publication of weird detective and mystery stories, including Derleth's *Solar Pons* series. The title of the imprint was inspired by characters from the **Sherlock Holmes** stories: Sherlock's brother Mycroft Holmes, and the villain Colonel Moran. Some Mycroft and Moran titles since 1993 have also been issued by **Battered Silicon Dispatch Box**.

Arkham also introduced Stanton & Lee Publishers in 1945 with the intention of publishing cartoons by Clare Victor Dwiggins. Stanton & Lee Publishers went on to publish poetry and the regional writings of **August Derleth**.

Additionally, August Derleth sub-contracted certain books which were nominally published by Arkham House to other publishers including Villiers Publications of England, and Pelligrini and Cudahy of New York.

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- *Baker Street Irregular*, by Jon Lellenberg (2010)

56.5.2 2000s

- *The Macabre Quarto*, by August Derleth
 - vol. 1: *Who Shall I Say Is Calling & Other Stories* edited by Stephen Dziemianowicz and Robert Weinberg (2009)
 - vol. 2: *The Sleepers and other Wakeful Things* introduced by Ramsey Campbell (2009)
 - vol. 3: *That Is Not Dead* introduced by David Drake (2009)
 - vol. 4: *August Derleth's Eerie Creatures* introduced by Brian Lumley (2009)
- *The Shunned House Facsimile*, by H. P. Lovecraft and Robert Weinberg (2008)
- *Evermore*, edited by James Robert Smith and Stephen Mark Rainey (2006)
- *Other Worlds Than Ours*, by Nelson Bond (2005)
- *Cave of a Thousand Tales*, by Milt Thomas (2004)
- *Selected Letters of Clark Ashton Smith*, by Clark Ashton Smith (2003)
- *The Cleansing*, by John D. Harvey (2002)
- *The Far Side of Nowhere*, by Nelson Bond (2002)
- *Book of the Dead*, by E. Hoffmann Price (2001)
- *Arkham's Masters of Horror*, edited by Peter Ruber (2000)
- *In the Stone House*, by Barry N. Malzberg (2000)

56.5.3 1990s

- *Sixty Years of Arkham House*, edited by S. T. Joshi (1999)
- *Dragonfly*, by Frederic S. Durbin (1999)
- *New Horizons*, edited by August Derleth (1999)
- *Lovecraft Remembered*, edited by Peter Cannon (1998)

- *Flowers from the Moon and Other Lunacies*, by Robert Bloch (1998)
- *Voyages by Starlight*, by Ian R. MacLeod (1997)
- *Synthesis & Other Virtual Realities*, by Mary Rosenblum (1996)
- *Cthulhu 2000: A Lovecraftian Anthology*, edited by James Turner (1995)
- *Miscellaneous Writings*, by H. P. Lovecraft, edited by S. T. Joshi (1994)
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- *Meeting in Infinity*, by John Kessel (1992)
- *Lord Kelvin's Machine*, by James P. Blaylock (1992)
- *Gravity's Angels*, by Michael Swanwick (1991)
- *The Ends of the Earth*, by Lucius Shepard (1990)
- *Her Smoke Rose Up Forever*, by James Tiptree, Jr. (1990)

56.5.4 1980s

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- *Crystal Express*, by Bruce Sterling (1989)
- *The Horror in the Museum and Other Revisions*, by H. P. Lovecraft (1989)
- *Memories of the Space Age*, by J. G. Ballard (1988)
- *A Rendezvous in Averogne*, by Clark Ashton Smith (1988)
- *Polyphemus*, by Michael Shea (1987)
- *The Jaguar Hunter*, by Lucius Shepard (1987)
- *Tales of the Quintana Roo*, by James Tiptree, Jr. (1986)
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- *At the Mountains of Madness and Other Novels*, by H. P. Lovecraft (1985)

- *The Dunwich Horror and Others*, by H. P. Lovecraft (1985)
- *Lovecraft's Book*, by Richard A. Lupoff (1985)
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- *Watchers at the Strait Gate*, by Russell Kirk (1984)
- *One Winter in Eden*, by Michael Bishop (1984)
- *The Zanzibar Cat*, by Joanna Russ (1983)
- *The Wind from a Burning Woman*, by Greg Bear (1983)
- *The House of the Wolf*, by Basil Copper (1983)
- *The Darkling*, by David Kesterton (1982)
- *Blooded on Arachne*, by Michael Bishop (1982)
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- *Collected Poems*, by Richard L. Tierney (1981)
- *The Third Grave*, by David Case (1981)
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- *The Purcell Papers*, by J. Sheridan LeFanu (1975)
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- *Xélucha and Others*, by M. P. Shiel (1975)
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- *The Watchers Out of Time and Others*, by H. P. Lovecraft and August Derleth (1974)
- *Collected Ghost Stories*, by Mary E. Wilkins-Freeman (1974)
- *Beneath the Moors*, by Brian Lumley (1974)
- *Stories of Darkness and Dread*, by Joseph Payne Brennan (1973)
- *From Evil's Pillow*, by Basil Copper (1973)
- *Demons by Daylight*, by Ramsey Campbell (1973)
- *The Rim of the Unknown*, by Frank Belknap Long (1972)
- *Disclosures in Scarlet*, by Carl Jacobi (1972)
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- *Selected Letters of H. P. Lovecraft III (1929–1931)*, by H. P. Lovecraft (1971)
- *Songs and Sonnets Atlantean*, by Donald S. Fryer (1971)
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- *Dark Things*, edited by August Derleth (1971)
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- *Selected Poems*, by Clark Ashton Smith (1971)
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- *Half in Shadow*, by Mary Elizabeth Counselman (1978)
- *Born to Exile*, by Phyllis Eisenstein (1978)
- *In Mayan Splendor*, by Frank Belknap Long (1977)
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- *Kecksies and Other Twilight Tales*, by Marjorie Bowen (1976)
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- *The Green Round*, by Arthur Machen (1968)
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- *Deep Waters*, by William Hope Hodgson (1967)
- *Black Medicine*, by Arthur J. Burks (1967)
- *Colonel Markesan and Less Pleasant People*, by August Derleth and Mark Schorer (1966)
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- *Strange Harvest*, by Donald Wandrei (1965)
- *Something Breathing*, by Stanley McNail (1965)
- *The Quick and the Dead*, by Vincent Starrett (1965)
- *Dagon and Other Macabre Tales*, by H. P. Lovecraft (1965)
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- *The Dark Man and Others*, by Robert E. Howard (1963)
- *Mr. George and Other Odd Persons*, by Stephen Grendon (1963)
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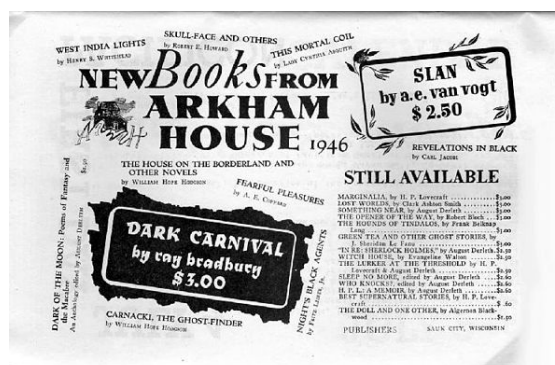
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- *Genius Loci and Other Tales*, by Clark Ashton Smith (1948)
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- *The Arkham Sampler, Volume I, Number One: Winter, 1948*
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- *The Fourth Book of Jorkens*, by Lord Dunsany (1948)
- *The Web of Easter Island*, by Donald Wandrei (1948)
- *The Travelling Grave and Other Stories*, by L. P. Hartley (1948)
- *Night's Black Agents*, by Fritz Leiber, Jr. (1947)
- *Revelations in Black*, by Carl Jacobi (1947)
- *Dark Carnival*, by Ray Bradbury (1947)
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- *This Mortal Coil*, by Cynthia Asquith (1947)



1946 advertisement for Arkham House

- *Slan*, by A. E. van Vogt (1946)
- *The Clock Strikes Twelve*, by H. Russell Wakefield (1946)
- *Fearful Pleasures*, by A. E. Coppard (1946)
- *West India Lights*, by Henry S. Whitehead (1946)
- *Skull-Face and Others*, by Robert E. Howard (1946)
- *The House on the Borderland and Other Novels*, by William Hope Hodgson (1946)
- *The Doll and One Other*, by Algernon Blackwood (1946)
- *The Hounds of Tindalos*, by Frank Belknap Long (1946)

- *The Lurker at the Threshold*, by H. P. Lovecraft and August Derleth (1945)
- *Green Tea and Other Ghost Stories*, by J. Sheridan LeFanu (1945)
- *Witch House*, by Evangeline Walton (1945)
- *The Opener of the Way*, by Robert Bloch (1945)
- *Something Near*, by August Derleth (1945)
- *Marginalia* by H. P. Lovecraft (1944)
- *Lost Worlds*, by Clark Ashton Smith (1944)
- *Jumbie and Other Uncanny Tales*, by Henry S. Whitehead (1944)
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56.5.9 1939

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56.7 External links

- Arkham House Publishers
- The Authors and Editors of Arkham House
- Inventory of the Arkham House Collection at University of Texas Libraries

- [Picture of “Arkham House: A Retrospective” panel at the 2005 World Fantasy Convention, Madison Wisconsin \(picture includes Walden Derleth\)](#)
- [Picture of April and Walden Derleth representing Arkham House at the 2005 World Fantasy Convention, Madison, Wisconsin](#)
- [Arkham House Still Publishing in Its 65th Year](#)
- [“The Black Seas of Copyright: Arkham House and the H. P. Lovecraft Copyrights” by Chris J. Karr](#)
- [“The Origins of Arkham House” by D.J. Quinn](#)

Chapter 57

The Whisperer in Darkness

This article is about the short story by H. P. Lovecraft. For the comic series, see H. P. Lovecraft's *Cthulhu: The Whisperer in Darkness*.

The Whisperer in Darkness is a 26,000-word novella by American writer H. P. Lovecraft. Written February–September 1930, it was first published in *Weird Tales*, August 1931.^[1] Similar to *The Colour Out of Space* (1927), it is a blend of horror and science fiction. Although it makes numerous references to the Cthulhu Mythos, the story is not a central part of the mythos, but reflects a shift in Lovecraft's writing at this time towards science fiction. The story also introduces the Mi-go, an extraterrestrial race of fungoid creatures.

57.1 Inspiration

In “The Whisperer in Darkness”, narrator Albert Wilmarth initially dismisses those who believe that non-human creatures inhabit the Vermont hills as “merely romanticists who insisted on trying to transfer to real life the fantastic lore of lurking 'little people' made popular by the magnificent horror-fiction of Arthur Machen.”^[2] This line, Lovecraft scholar Robert M. Price argues, is an acknowledgement of the debt Lovecraft's story owes to Machen's *The Novel of the Black Seal* (1895). He writes:

I would go so far as to make essentially a rewriting, a new version of Machen's. In both cases we have a professor, an antiquarian, following his avocational interests in what most would dismiss as superstition on a dangerous expedition into a strange region of ominous domed hills. He is lured by a curiously engraved black stone which seems a survival from an elder prehuman race now hidden in those mysterious hills.... Lovecraft splits the role of Machen's Professor Gregg between Professor Wilmarth and the scholarly recluse Akeley.... [I]t is Akeley, not the Professor, who eventually disappears into the clutches of the elder race. Wilmarth remains behind to tell the tale, like Machen's Miss Lally.

Price points out parallel passages in the two stories: Where Machen asks, “What if the obscure and horrible race of the hills still survived...?”^[3] Lovecraft hints at “a hidden race of monstrous beings which lurked somewhere among the remoter hills”. Where Machen mentions “strange shapes gathering fast amidst the reeds, beside the wash in the river,”^[4] Lovecraft tells of “certain odd stories of things found floating in some of the swollen rivers.” Price suggests that Machen's reference to accounts of people “who vanished strangely from the earth”^[5] prompted Lovecraft to imagine people being literally spirited off the Earth.^[6]

As noted by critics like Price and Lin Carter,^[7] “The Whisperer in Darkness” also makes reference to names and concepts in Robert W. Chambers's *The King in Yellow*, some of which had previously been borrowed from Ambrose Bierce. In a letter to Clark Ashton Smith, Lovecraft wrote that “Chambers must have been impressed with 'An Inhabitant of Carcosa' & 'Haita the Shepherd', which were first published during his youth. But he even improves on Bierce in creating a shuddering background of horror--a vague, disquieting memory which makes one reluctant to use the faculty of recollection too vigorously.”^[8]

The idea of keeping a human brain alive in a jar (with mechanical attachments allowing sight, hearing, and speech) to enable travel in areas inhospitable to the body might have been inspired by the book *The World, the Flesh, and the Devil* by J.D. Bernal, which describes and suggests the feasibility of a similar device. The book was published in 1929, just a year before Lovecraft wrote his story.

57.2 Plot summary

The story is told by Albert N. Wilmarth, an instructor of literature at Miskatonic University in Arkham. When local newspapers report strange things seen floating in rivers during a historic Vermont flood, Wilmarth becomes embroiled in a controversy about the reality and significance of the sightings, though he sides with the skeptics, blaming old legends about monsters living in uninhabited hills who abduct people who venture too close to their terri-

tory.

He receives a letter from one **Henry Wentworth Akeley**, a man who lives in an isolated farmhouse near **Townshend, Vermont**. He affirms that he has proof that will convince Wilmarth that he must stop focusing on the race's existence. The two exchange letters, including a record of the **extraterrestrial race** chanting with human agents, who worship several beings, including **Cthulhu** and **Nyarlathept**, the latter of whom "shall put on the semblance of men, the waxen mask and the robe that hides" .

The agents intercept Akeley's messages and harass his farmhouse nightly. Akeley and the agents exchange gunfire and many of Akeley's guard dogs are killed. Although Akeley expresses more in his letters, he abruptly has a change of heart. He writes that he has met with the extraterrestrial beings and has learned that they are peaceful. Furthermore, they have taught him of marvels beyond all imagination. He urges Wilmarth to pay him a visit and to bring along the letters and photographic evidence that he had sent him. Wilmarth reluctantly consents.

Wilmarth arrives to find Akeley in a pitiful physical condition, immobilized in a chair in darkness. Akeley tells Wilmarth about the extraterrestrial race and the wonders they have revealed to him. He also says that the beings can surgically extract a human brain and place it into a canister wherein it can live indefinitely and withstand the rigors of outer space travel and shows proof to Wilmarth. Akeley says he has agreed to undertake such a journey and points to a cylinder bearing his name. Wilmarth also listens to a brain in a cylinder as it speaks of the positive aspects of the journey and why Wilmarth should join it in the trip to Yuggoth, the beings' homeworld. During these conversations, Wilmarth feels a vague sense of unease, especially from Akeley's odd manner of buzzing whispering.

During the night, a sleepless Wilmarth overhears a disturbing conversation with several voices, some of which are distinctly bizarre. Once all is silent, he creeps downstairs to investigate. He finds that Akeley is no longer present, but the robe he was wearing is discarded in the chair. Upon a closer look, he makes a horrifying discovery amid the folds of the robe which sends him fleeing the farmhouse by stealing Akeley's car. When the authorities investigate the next day, they find nothing but a bullet-riddled house. Akeley has disappeared along with all the physical evidence of the extraterrestrial presence. As the story concludes, Wilmarth discloses the discovery from which he fled in terror: the discarded facsimiles of a face and hands. These were utilized by something inhuman to disguise itself as a man. He now believes with a dreadful certainty that the cylinder in that dark room with that whispering creature already contained the brain of Henry Wentworth Akeley.

57.3 Characters

57.3.1 Albert Wilmarth

The narrator of the story, Albert N. Wilmarth is described as a folklorist and assistant professor of **English** at **Miskatonic University**. He investigates the strange events that followed in the wake of the historic **Vermont** floods of 1927.

Wilmarth is also mentioned in Lovecraft's *At the Mountains of Madness*, where the narrator remarks that he wishes he hadn't "talked so much with that unpleasantly erudite folklorist Wilmarth at the university." *[9] Elsewhere, the story refers to "the wild tales of cosmic hill things from outside told by a folklorist colleague in Miskatonic's English department." *[10]

Wilmarth is the main character in **Fritz Leiber's "To Arkham and the Stars"**, written and presumably set in 1966, when the now-septugenarian professor is chair of Miskatonic's Literature Department. Leiber describes him as "slender [and] silver-haired", with a "mocking sardonic note which has caused some to call him 'unpleasantly' rather than simply 'very' erudite." *[11] He acknowledges keeping "in rather closer touch with the Plutonians or Yuggothians than perhaps even old **Dyer** guesses." *[12] Wilmarth remarks in the story, "[A]fter you've spent an adult lifetime at Miskatonic, you discover you've developed a rather different understanding from the herd's of the distinction between the imaginary and the real." *[13]

In **Brian Lumley's** novel *The Burrowers Beneath* and its sequels, the Wilmarth Foundation is an **Arkham**-based organization dedicated to combating what Lumley refers to as the Cthulhu Cycle Deities.

Robert M. Price describes Wilmarth as "the model Lovecraft protagonist.... Wilmarth starts out blissfully ignorant and only too late learns the terrible truth, and that only after a long battle with his initial rationalistic skepticism." *[14]

57.3.2 Noyes

A largely unknown man who is allied with the Mi-Go, or the Outer Ones and is connected with both the disappearance of a local farmer, a man named Brown, and the security of the Mi-Go camp. He aided Wilmarth upon his arrival in Brattleboro and took him to Akeley's home. Afterward, Noyes is seen and heard sleeping on the sofa during Wilmarth's escape.

57.3.3 Henry Akeley

(1871–1928?) Henry Wentworth Akeley is a **Vermont** folklorist and correspondent of Albert Wilmarth. Henry Akeley became a noted academic, probably in the study

of folklore. His wife died in 1901 after giving birth to his only heir, George Goodenough Akeley.

When he retired, Akeley returned to his ancestral home, a two-story farmhouse in the Vermont hills near the slopes of Dark Mountain. In September 1928, he was visited by Professor Wilmarth, who was researching bizarre legends of the region. Shortly thereafter, Akeley disappeared mysteriously from his mountaintop home — though Wilmarth believed that he fell victim to the machinations of the sinister Fungi from Yuggoth. Some scholars, including Robert M. Price, have suggested that the possible creature masquerading as Akeley is actually Nyarlathotep, due to a quote from what the Mi-go chant on the phonograph record: “To Nyarlathotep, Mighty Messenger, must all things be told. And He shall put on the semblance of men, the waxen mask and the robe that hides, and come down from the world of Seven Suns to mock...”

In his sequel to “The Whisperer in Darkness”, “Documents in the Case of Elizabeth Akeley” (1982), Richard A. Lupoff explores the overlooked possibility that perhaps Akeley did not fall prey to the Mi-go as is generally supposed, but instead joined them willingly. Lupoff also proposes that Akeley was the illegitimate son of Abednego Akeley, a minister for a Vermont sect of the Starry Wisdom Church, and Sarah Phillips, Abednego's maid-servant.*[15]

57.3.4 George Goodenough Akeley

Akeley is mentioned in “The Whisperer in Darkness” as the son of Henry Wentworth Akeley.

According to “The Whisperer in Darkness”, George moved to San Diego, California, after his father retired.

The 1976 Fritz Leiber story “The Terror From the Depths” mentions Akeley being consulted at his San Diego home by Professor Albert Wilmarth in 1937.

“Documents in the Case of Elizabeth Akeley”, a 1982 sequel to “The Whisperer in Darkness” by Richard A. Lupoff, describes Akeley, inspired by the evangelist Aimee McPherson, starting a sect called the Spiritual Light Brotherhood and serving as its leader, the Radiant Father. After his death, his granddaughter Elizabeth Akeley took over the role.

In 1928, Lovecraft took a trip through rural Vermont with a man named Arthur Goodenough. During his jaunt, he met a local farmer with a name that bears a striking resemblance to the ill-fated character of Lovecraft's tale: one Bert G. Akley.*[16]

57.4 Minor Mythos names

A passage from “The Whisperer in Darkness” contains a series of Mythos names, some of which are briefly mentioned but are never explained (italics added for emphasis):

I found myself faced by names and terms that I had heard elsewhere in the most hideous of connections —Yuggoth, Great Cthulhu, Tsathoggua, Yog-Sothoth, R'lyeh, Nyarlathotep, Azathoth, Hastur, Yian, Leng, the Lake of Hali, Bethmoora, the Yellow Sign, L' mur-Kathulos, Bran, and the *Magnum Innominandum* . . .

While most of these places and things are well-known figures of the mythos, a few are harder to pin down, among them:

- Bethmoora

Bethmoora was a fabled city in the eponymous story by Lord Dunsany, a favorite author of Lovecraft.*[17]

- Bran

Bran is an ancient British pagan deity. However, in this context, Lovecraft was referring to Bran Mak Morn, last king of the Picts in Robert E. Howard's swords-and-sorcery fiction. The reference is an homage to Howard, one of his correspondents.*[18]

- L'mur-Kathulos

L'mur may refer to Lemuria, a fabled land bridge but a sunken continent in the mythos.*[19] Kathulos is an Atlantean sorcerer, the titular character of Robert E. Howard's story *Skull-Face*. A fan had written to Howard asking if *Kathulos* was derived from *Cthulhu*, and Howard mentioned this in a letter to Lovecraft. Lovecraft liked the thought, and replied that he might adopt the name into the mythos in the future.*[20]

- Magnum Innominandum

Magnum Innominandum means “the great not-to-be-named” in Latin.*[21]

- Yian

Yian probably refers to *Yian-Ho*. In the short story “Through the Gates of the Silver Key” (1934), a collaboration between Lovecraft and E. Hoffman Price, Yian-Ho is a “dreadful and forbidden city” on the *Plateau of Leng*, but it also may refer to the fictional city of *Yian*, in the “weird” short story “The Maker of Moons”, published in 1896 in the collection of the same name, by one of Lovecraft's most favourite authors, *Robert W. Chambers* *[22]

57.5 Significance

In addition to being a textbook example of Lovecraft's characteristically non-occult brand of horror, in an age when the genre consisted almost entirely of *ghosts*, *vampires*, *goblins*, and similar traditional tales, “Whisperer” is one of the earliest literary appearances of the now-cliché concept of an *isolated brain* (although the alien brain case is not transparent as with later cinematic examples of this trope).

The story retains some seemingly supernatural elements, such as its claim that the alien *fungi*, although visible to the naked eye and physically tangible, do not register on *photographic plates* and instead produce an image of the background absent the creature (an impossibility by any known laws of *optics*, though a trait commonly attributed to *vampires*), although the story does mention that this is possibly due to the creatures' fungoid and alien structure which works differently from any known physical organism. It is stated that the electrons of these fungoid aliens possess a different vibrational frequency that would require the development of a novel technique by a chemist in order to record their image.

57.6 Reception

In a letter to the January 1932 *Weird Tales*, *Donald Wandrei* praised “The Whisperer in Darkness”, as well as “The Seeds of Death” by *David H. Keller* and the stories of *Clark Ashton Smith*.*[23]

57.7 Adaptations

Alberto Breccia illustrated a fifteen-page adaptation in 1979.

The story was adapted into comics and expanded upon in the first three issues of *H. P. Lovecraft's Cthulhu: The Whisperer in Darkness* with a script by *Mark Ellis* and *Terry Collins*, with art provided by *Darryl Banks* and *Don Heck* in 1991-1992.

The third segment of the anthology film *Necronomicon* is

loosely adapted from the story.

The *H.P. Lovecraft Historical Society* has produced a *film version* made like a 1930s horror film, which premiered at the 2011 Seattle International Film Festival. *Sandy Petersen*, author of the *Call of Cthulhu* role-playing game, contributed financially to the film in order to finish its production.*[24]

A video game adaptation by *Nathaniel Nelson* (writer, designer, programmer), *Quincy Bowen* (artist) and *Mark Sparling* (composer, sound designer) was created in 2014 for The Public Domain Jam.*[25]

57.8 Notes

- [1] *Straub, Peter* (2005). *Lovecraft: Tales*. The Library of America. p. 823. ISBN 1-931082-72-3.
- [2] *H. P. Lovecraft*, “The Whisperer in Darkness”, *The Dunwich Horror and Others*. Archived August 14, 2007, at the *Wayback Machine*.
- [3] *Arthur Machen*, “The Novel of the Black Seal”, *The Hastur Cycle*, p. 138.
- [4] *Machen*, p. 134.
- [5] *Machen*, p. 136.
- [6] *Price*, p. xii.
- [7] *Lin Carter*, *The Spawn of Cthulhu*.
- [8] *H. P. Lovecraft*, letter to *Clark Ashton Smith*, June 24, 1927; cited in *Price*, p. viii.
- [9] *H. P. Lovecraft*, *At the Mountains of Madness*, *At the Mountains of Madness*.
- [10] *Lovecraft*, *At the Mountains of Madness*.
- [11] *Fritz Leiber*, “To Arkham and the Stars”, *Tales of the Lovecraft Mythos*, p. 319.
- [12] *Leiber*, p. 326.
- [13] *Leiber*, p. 321.
- [14] *Robert M. Price*, *The Dunwich Cycle*, p. xi.
- [15] *Price*, “About 'Documents in the Case of Elizabeth Akeley'”, p. 212, *The Hastur Cycle*.
- [16] *Pearsall*, *The Lovecraft Lexicon*, p. 51.
- [17] *Pearsall*, “Bethmoora”, pp. 82.
- [18] *Pearsall*, “Bran”, pp. 93.
- [19] *Pearsall*, “L'mur-Kathulos”, pp. 259.
- [20] *Price*, “Kathulos”, pp. 252.
- [21] *Pearsall*, “Magnum Innominandum”, pp. 264.
- [22] *Pearsall*, “Yian”, “Yian-Ho”, pp. 437.

- [23] “The Reader Speaks: Reaction to Clark Ashton Smith in the Pulp” by T. G. Cockcroft, in *The Dark Eidolon: The Journal of Smith Studies*, July 1989.
- [24] “The Whisperer in Darkness - The “Making of” Blog” . Cthulhulives.org. Retrieved 2012-03-04.
- [25] “The Whisperer in Darkness by Nathaniel Nelson” . itch.io. Retrieved 2014-12-04.

57.9 References

57.9.1 Primary sources

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57.9.2 Secondary sources

- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. ISBN 1-56184-129-3.
- Price, Robert M. (2001). *Nameless Cults: The Cthulhu Mythos Fiction of Robert E. Howard* (1st ed.). Chaosium, Inc. ISBN 1-56882-130-1.

57.10 External links

- *The Whisperer in Darkness*, by H. P. Lovecraft.
- “The Novel of the Black Seal” , by Arthur Machen (Project Gutenberg)
- Film adaptation trailer

Chapter 58

At the Mountains of Madness

For other uses, see *At the Mountains of Madness* (disambiguation).

At the Mountains of Madness is a novella by American author H. P. Lovecraft, written in February/March 1931 and rejected that year by *Weird Tales* editor Farnsworth Wright on the grounds of its length.*[1] It was originally serialized in the February, March, and April 1936 issues of *Astounding Stories*. It has been reproduced in numerous collections.

The story details the events of a disastrous expedition to the Antarctic continent in September 1930, and what was found there by a group of explorers led by the narrator, Dr. William Dyer of Miskatonic University. Throughout the story, Dyer details a series of previously untold events in the hope of deterring another group of explorers who wish to return to the continent.

The novella's title is derived from a line in "The Hashish Man," a short story by fantasy writer Edward Plunkett, Lord Dunsany: "And we came at last to those ivory hills that are named the Mountains of Madness..."*[2]

The story has inadvertently popularized the concept of ancient astronauts, as well as Antarctica's place in the "ancient astronaut mythology" .*[3]

58.1 Plot summary

The story is told in a first-person perspective by the geologist William Dyer, a professor at Miskatonic University, in the hope to prevent an important and much publicized scientific expedition to Antarctica. Throughout the course of his explanation, Dyer relates how he led a group of scholars from Arkham's Miskatonic University on a previous expedition to Antarctica, during which they discovered ancient ruins and a dangerous secret, beyond a range of mountains higher than the Himalayas.

In Dyer's story, a smaller advance group, led by Professor Lake, discovers the remains of fourteen prehistoric life-forms, previously unknown to science, and also unidentifiable as either plants or animals. Six of the specimens have been badly damaged, while another eight have been preserved in pristine condition. The specimens' stratum

places them far too early on the geologic time scale for the features of the specimens to have evolved. Some fossils of Cambrian age show signs of the use of tools to carve a specimen for food.

When the main expedition loses contact with Lake's party, Dyer and his colleagues investigate. Lake's camp is devastated, with the majority of men and dogs slaughtered, while a man named Gedney and one of the dogs are absent. Near the expedition's campsite, they find six star-shaped snow mounds with one specimen under each. They also discover that the better preserved life-forms have vanished, and that some form of dissection experiment has been done on both an unnamed man and a dog. The missing man is suspected of having gone utterly insane and having killed and mutilated all the others.

Dyer and a graduate student, named Danforth, fly an airplane across the mountains, which they identify as the outer walls of a vast abandoned stone-city, alien to any human architecture. For their resemblance to creatures of myth mentioned in the *Necronomicon*, the builders of this lost civilization are dubbed the "Elder Things". By exploring these fantastic structures, the men learn through hieroglyphic murals that the Elder Things first came to Earth shortly after the Moon took form and built their cities with the help of "shoggoths" —biological entities created to perform any task, assume any form, and reflect any thought. There is a hint that all earthly life evolved from cellular material left over from the creation of the shoggoths.

As more buildings are explored, the explorers witness the Elder Things' conflict with both the Star-spawn of Cthulhu and the Mi-go, who arrived on Earth shortly afterwards. The images also reflect a degradation of their civilization, once the shoggoths gain independence. As more resources are applied in maintaining order, the etchings become haphazard and primitive. The murals also allude to an unnamed evil lurking within an even larger mountain range located beyond the city. This mountain range rose in one night and certain phenomena and incidents deterred the Elder Things from exploring it. When Antarctica became uninhabitable, even for the Elder Things, they soon migrated into a large, subterranean ocean.

Dyer and Danforth eventually realize that the Elder Things missing from the advance party's camp had somehow returned to life and, after slaughtering the explorers, have returned to their city. Dyer and Danforth also discover traces of the Elder Things' earlier exploration, as well as sleds containing the corpses of both Gedney and his missing dog. They are ultimately drawn towards the entrance of a tunnel, into the subterranean region depicted in the murals. Here, they find evidence of various Elder Things killed in a brutal struggle and blind six-foot-tall penguins wandering placidly, apparently used as livestock. They are then confronted by a black, bubbling mass, which they identify as a shoggoth, and escape. As Danforth flees the shoggoth, he shows signs of insanity. Aboard the plane, high above the plateau, Danforth looks back and sees something which causes him to lose his own sanity, implied to be the unnamed evil itself. Dyer concludes the Elder Things slaughtered the survivors and dogs only out of self-defense or scientific curiosity, that their civilization was eventually destroyed by the shoggoths and that this further entity has preyed on the enormous penguins. He warns the planners of the next proposed Antarctic expedition to stay distant from the site.

58.2 Characters

- William Dyer (ca. 1875–?): The narrator of *At the Mountains of Madness*, he is a professor emeritus of geology at Miskatonic University and a leader of the disastrous Miskatonic University Expedition to Antarctica in 1930–31. Only his last name is mentioned in the text of *Mountains*, though he is fully identified in Lovecraft's "The Shadow Out of Time", where he accompanies an expedition to Australia's Great Sandy Desert.
- Danforth: Graduate student at Miskatonic University. As part of the Miskatonic University Expedition, he accompanies Dyer on a survey flight over the newly discovered mountain range and goes mad after seeing something. He is described as "a great reader of bizarre material" and makes frequent allusions to Edgar Allan Poe. He is described as one of the few who ever dared to read the complete edition of the *Necronomicon* from the Miskatonic University Library.
- Frank H. Pabodie: A member of Miskatonic's engineering department, Professor Pabodie invented a drill for the expedition that was "unique and radical in its lightness, portability, and capacity...to cope quickly with strata of varying hardness." He also added "fuel-warming and quick-starting devices" to the expedition's four aircraft.*[4] Lovecraft wrote of the name "Pabodie", "I chose it as a name typical of good old New England stock, yet not sufficiently common to sound conventional or hackneyed." It's

an alternative spelling of "Peabody", a name Lovecraft was familiar with through the Peabody Museum in Salem.*[5]

- Professor Lake: Lake is a professor of biology at Miskatonic University. It is he who first discovers the Mountains of Madness as a result of his "strange and dogged insistence on a westward - or rather, northwestward - prospecting trip" based on his discovery of strange fossils. He also discovers the ancient extraterrestrial specimens that he dubs Elder Things based on their resemblance to "certain monsters of primal myth" found in the *Necronomicon*. He reports that his findings in Antarctica confirm his belief "that Earth has seen whole cycles of organic life before known one that begins with Archaeozoic cells," and predicts that this "[w]ill mean to biology what Einstein has meant to mathematics and physics." When eight of the Elder Things turn out to be living creatures rather than fossils, they butcher Lake and the rest of his sub-expedition. For the rest of the story, Lake is referred to as "poor Lake".
- Professor Atwood: A member of the Miskatonic University physics department, and also a meteorologist. He is part of the Lake sub-expedition.

58.3 Inspiration

Lovecraft had a lifelong interest in Antarctic exploration. "Lovecraft had been fascinated with the Antarctic continent since he was at least 12 years old, when he had written several small treatises on early Antarctic explorers," biographer S. T. Joshi wrote.*[6] At about the age of 9, inspired by W. Clark Russell's 1887 book *The Frozen Pirate*, Lovecraft had written "several yarns" set in Antarctica.*[7]

By the 1920s, Antarctica was "one of the last *unexplored* regions of the Earth, where large stretches of territory had never seen the tread of human feet. Contemporary maps of the continent show a number of provocative blanks, and Lovecraft could exercise his imagination in filling them in...with little fear of immediate contradiction."*[8]

The first expedition of Richard E. Byrd took place in 1928-1930, the period just before the novella was written, and Lovecraft mentioned the explorer repeatedly in his letters, remarking at one point on "geologists of the Byrd expedition having found many fossils indicating a tropical past".*[9] In fact, Miskatonic University's expedition was modelled after that of Byrd.*[10]

In *Lovecraft: A Look Behind the Cthulhu Mythos* Lin Carter suggests that one inspiration for *At the Mountains of Madness* was Lovecraft's own hypersensitivity to cold, as evidenced by an incident where the writer "collapsed in the street and was carried unconscious into a drug store" because the temperature dropped from 60 degrees to 30

degrees Fahrenheit (15 degrees to -1 degree Celsius). “The loathing and horror that extreme cold evoked in him was carried over into his writing,” Carter wrote, “and the pages of *Madness* convey the blighting, blasting, stifling sensation caused by sub-zero temperatures in a way that even Poe could not suggest.” * [11] S. T. Joshi has called this theory “facile.” * [12]

Joshi further cites as Lovecraft's most obvious literary source for *At the Mountains of Madness* Edgar Allan Poe's only novel, *The Narrative of Arthur Gordon Pym of Nantucket*, whose concluding section is set in Antarctica. Lovecraft twice cites Poe's “disturbing and enigmatic” story in his text, and explicitly borrows the mysterious cry *Tekeli-li* from Poe's work. In a letter to August Derleth, Lovecraft wrote that he was trying to achieve with his ending an effect similar to what Poe accomplished in *Pym*. * [13]

Another proposed inspiration for *At the Mountains of Madness* is Edgar Rice Burroughs' *At the Earth's Core* (1914), a novel that posits a highly intelligent reptilian race, the Mahar, living in a hollow Earth. “Consider the similarity of Burroughs' Mahar to Lovecraft's Old Ones, both of whom are presented sympathetically despite their ill-treatment of man,” writes critic William Fulwiler. “[B]oth are winged, web-footed, dominant races; both are scientific scholarly races with a talent for genetics, engineering, and architecture; and both races use men as cattle.” Both stories, Fulwiler points out, involve radical new drilling techniques; in both stories, humans are vivisectioned by nonhuman scientists. Burroughs' Mahar even employ a species of servants known as Sagoths, possibly the source of Lovecraft's Shoggoths. * [14]

Other possible sources include A. Merritt's “The People of the Pit”, whose description of an underground city in the Yukon bears some resemblance to that of Lovecraft's Elder Things, and Katharine Metcalf Roof's “A Million Years After”, a story about dinosaurs hatching from eggs millions of years old that appeared in the November 1930 edition *Weird Tales*. * [15] In a letter to Frank Belknap Long, Lovecraft declared Metcalf Roof's story to be a “rotten”, “cheap”, and “puerile” version of an idea he had come up with years earlier, and his dissatisfaction may have provoked him to write his own tale of “the awakening of entities from the dim reaches of Earth's history.” * [16]

An *H.P. Lovecraft Encyclopedia* suggest that the long scope of history recounted in the story may have been inspired by Oswald Spengler's *The Decline of the West*. Some details of the story may also have been taken from M. P. Shiel's 1901 Arctic exploration novel, *The Purple Cloud*, which was republished in 1930. * [17]

The title is derived from a line in Lord Dunsany's short story “The Hashish Man”: “And we came at last to those ivory hills that are named the Mountains of Madness...”

Lovecraft's own “The Nameless City” (1921), which also

deals with the exploration of an ancient underground city apparently abandoned by its nonhuman builders, sets a precedent for *At the Mountains of Madness*. In both stories, the explorers use the nonhumans' artwork to deduce the history of their species. * [18] Lovecraft had also used this device in “The Dream-Quest of Unknown Kadath” (1927)

As for details of the Antarctic setting, the author's description of some of the scenery is in part inspired by the Asian paintings of Nicholas Roerich, and the illustrations of Gustave Doré, both of whom are referenced by the story's narrator multiple times.

58.4 Publication

Lovecraft submitted the story to *Weird Tales* but it was rejected by the editor Farnsworth Wright in July 1931. * [19] Lovecraft took the rejection badly and put the story to one side. * [19] It was eventually submitted by Lovecraft's literary agent Julius Schwartz in 1935 to F. Orlin Tremaine, the editor of *Astounding Stories*. * [19] It was serialized in the February, March, and April 1936 issues, and Lovecraft received \$315—the most he had ever received for a story. * [20] The story was however, harshly edited, with alterations to spellings, punctuation, and paragraphing, and the end of the story had several lengthy passages omitted. * [19] Lovecraft was outraged and called Tremaine “that god-damn'd dung of a hyaena [*sic*]”. * [19] Lovecraft's own hand-corrected copies of *Astounding Stories* formed the basis for the first Arkham House edition, but this still contained over a thousand errors, and a fully restored text wasn't published until 1985. * [19]

58.5 Critical reception

Theodore Sturgeon described the novella as “perfect Lovecraft” and “a good deal more lucid than much of the master's work,” as well as “first-water, true-blue science fiction.” * [21]

58.6 Connections to other Lovecraft stories

At the Mountains of Madness has numerous connections to other Lovecraft stories. A few include:

- The formless Shoggoths later appeared in “The Shadow over Innsmouth” (1931), “The Thing on the Doorstep” (1933), and “The Haunter of the Dark” (1935)
- The star-headed Elder Things also appear in “The Dreams in the Witch House” (1933), when the main

character, Walter Gilman, visits a city of theirs in one of his dreams, and “The Shadow Out of Time” , in which an Elder Thing is kept as a fellow prisoner.

- The expedition is sponsored by the Nathaniel Derby Pickman Foundation, combining two major names in Lovecraft's fiction: Derby and Pickman.*[22] Richard Upton Pickman is the main character in Lovecraft's "Pickman's Model", while Edward Pickman Derby is the protagonist of his “The Thing on the Doorstep” , and also one of his literary alter-egos.*[23]
- The Elder Things record the coming of Cthulhu to Earth and the sinking of R'lyeh, events referred to in "The Call of Cthulhu" (1928).
- The Elder Things' city is identified with the Plateau of Leng first mentioned in Lovecraft's "Celephaïs" (1920).
- Some members of the expedition have read Miskatonic University's copy of the *Necronomicon*.
- Dyer mentions "Kadath in the Cold Waste" while referring to a massive mountain range which even the Elder Things “shunned as vaguely and namelessly evil.”
- At the very end of the story, Danforth links the horror beyond the forbidden mountain range to Yog-Sothoth and "The Colour Out of Space".
- The Mi-go are the focus of "The Whisperer in Darkness". Several times throughout, Dyer also makes reference to Albert Wilmarth, the main character of “The Whisperer in Darkness” .

58.7 Adaptations

The H. P. Lovecraft Historical Society*[24] produced a 1930s-style radio drama of the story, featuring a full cast, original music and sound effects. It is packaged with photos from the expedition, newspaper clippings and other feelies.

The psychedelic rock group H. P. Lovecraft wrote and recorded a song titled “At the Mountains of Madness” , which was based on the novella. The song appears on the band's second album *H. P. Lovecraft II* and a live performance of it, recorded at The Fillmore, is included on their *Live May 11, 1968* album.

The Mountains of Madness is a musical adaptation of Lovecraft's stories by Alexander Hacke, Danielle de Picciotto and The Tiger Lillies.

In October and November 2010, BBC7 broadcast an abridged reading in five half-hour episodes performed by Richard Coyle.*[25] This was repeated on BBC Radio4

Extra in March 2013, and again in August 2015. A radio adaptation of *At the Mountains of Madness* was also created by the Atlanta Radio Theatre Company.

In 2009, Atlas Games published *The Antarctic Express* by Kenneth Hite and Christina Rodriguez, part of the Mini-Mythos line of books from Atlas Games (ISBN 1589781112). It is a parody of *The Polar Express*, telling the story of young Danforth who boards a mysterious plane with Professor Dyer. They travel to Antarctica to the city of the Elder Things and flee when pursued by Shoggoths.

At the Mountains of Madness was adapted into a graphic novel created by I. N. J. Culbard and published in 2010 by SelfMadeHero as part of their Eye Classics line (ISBN 9781906838126).*[26]*[27] The book was named *The Observer* Graphic Novel of the Month.*[28]

In 2011, Cerasus Media released a hidden object game titled *Mystery Stories: Mountains of Madness*, with Danforth being replaced by an original female character named Lynn Morgan, who accompanies Dyer on the exploration while Danforth himself becomes the injured pilot of their aircraft and still goes insane from the experience.*[29]

At the Mountains of Madness was adapted into a black metal album titled *Tekeli-li* by the band The Great Old Ones in 2014.*[30]

58.7.1 Film

Director Guillermo del Toro and screenwriter Matthew Robbins wrote a screenplay based on Lovecraft's story in 2006, but had trouble getting Warner Bros. to finance the project. Del Toro wrote, “The studio is very nervous about the cost and it not having a love story or a happy ending, but it's impossible to do either in the Lovecraft universe.”*[31] In July 2010 it was announced that the film would be made in 3D and that James Cameron would become producer,*[32] and Tom Cruise was attached to star.*[33] This “was a startling prospect considering Lovecraft's tale had long been considered un-filmable.”*[33] Del Toro confirmed that the film would begin production as early as May 2011 and start filming in June.*[34] However, in March 2011, it was announced that “Universal Studios refused to greenlight the project due to del Toro's insistence that it be released with an R rating rather than a PG-13.”*[33] According to Salon.com, “Universal wants to hold onto the project in the event that it changes its mind and decides to make it later, either as an R or PG-13 movie. But del Toro is already trying to set up *Mountains* at another studio (possibly 20th Century Fox).”*[33] However, in April 2012, del Toro posted that, due to the resemblance in premise with the Ridley Scott film *Prometheus*, the project would probably face a “long pause—if not demise” .*[35]*[36] In January 2013, del Toro stated in an interview that he would try one more time to get the picture made.*[37]

58.8 Unofficial sequels

Prisoner of Ice (1995) *Prisoner of Ice* is a 1995 adventure video game by Infogrames Entertainment, SA that tells a story set in the aftermath of the expedition.* [38]

A Colder War (1997) *A Colder War* is a loose sequel to *At the Mountains of Madness* written by Charles Stross in 1997, where the secrets from beyond the Mountains of Madness are used by the Cold War superpowers to dreadful effect.

Beyond the Mountains of Madness (1999) Chaosium Games released a campaign book titled *Beyond the Mountains of Madness* for their *Call of Cthulhu* role-playing game in 1999. This book details the Starkweather-Moore expedition return to the ice to discover the truth about the Miskatonic Expedition. The book incorporates many of the aspects of the original Lovecraft story, including references to the Poe story, *The Narrative of Arthur Gordon Pym of Nantucket*, Nicholas Roerich, Danforth and Dyer.

Call of Cthulhu: Beyond the Mountains of Madness (unreleased)

Call of Cthulhu: Beyond the Mountains of Madness was a cancelled action-adventure video game by Headfirst Productions, announced in 2002. It featured a Miskatonic University archaeologist named Robert Naples attempting to stop the Nazi occult search for the Elder City.* [39]

Hive (2005) In 2005, Elder Signs Press published *Hive* by Tim Curran.* [40] In the story, set in the present, the Plateau of Leng has crumbled under the ice and snow due to geological changes, the Shoggoths are non-existent (with Dyer's accounts of them overthrowing the Elder Things having been chalked up to stress and madness), and the Elder Things, both living and ethereal, still exist under the Antarctic ice. The plot deals with a group of American explorers unearthing an Elder Things' tomb and citadel. A parallel plot also deals with an expedition using an experimental submersible to breach Lake Vostok, which is named as the location of the underwater city to which the Elder Things fled.

58.9 Footnotes

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- [3] Jason Colavito, *The Cthulhu Comparison*
- [4] Lovecraft, *At the Mountains of Madness*, p. 4.
- [5] H. P. Lovecraft, *Selected Letters* Vol. V, p. 228; Joshi, p. 181.
- [6] Joshi, S. T. *The Annotated Lovecraft*. p. 175.
- [7] Joshi and Schultz, p. 132.
- [8] Joshi, p. 18.
- [9] H. P. Lovecraft, *Selected Letters* Vol. 3, p. 144; cited in Joshi, p. 183; see also Joshi, p. 186.
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- [13] H. P. Lovecraft, letter to August Derleth, May 16, 1931; cited in Joshi, pp. 329–330.
- [14] William Fulwiler, “E.R.B. and H.P.L.”, *Black Forbidden Things*, p. 64.
- [15] Joshi and Schultz, p. 11.
- [16] H. P. Lovecraft, *Selected Letters* Vol. III, p. 186; Joshi, p. 175.
- [17] Joshi and Schultz, pp. 10–11.
- [18] H. P. Lovecraft, “*The Nameless City*”, *Dagon and Other Macabre Tales*, pp. 104–105; cited in Joshi, pp. 264–265.
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- [20] Bleiler, E. F. (1999). “H. P. Lovecraft”. In Bleiler, Richard. *Science Fiction Writers: Critical Studies of the Major Authors from the Early Nineteenth Century to the Present Day*. Charles Scribner's Sons. p. 479. ISBN 0684805936.
- [21] “Book Review”, *Astounding Science Fiction*, November 1948, pp.105–06.
- [22] Anthony Pearsall, *The Lovecraft Lexicon*, p. 326.
- [23] Anthony Pearsall, *The Lovecraft Lexicon*, p. 146.
- [24] “HPLHS”
- [25] BBC Radio Page for the series
- [26] *At The Mountains of Madness* product page, SelfMadeHero
- [27] Croonenborghs, Bart (January 26, 2011). “At the Mountains of Madness with H.P. Lovecraft”. *The Comics Journal*.
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- [29] <http://www.bigfishgames.com/games/6760/mystery-stories-mountains-madness/?pc>

- [30] <https://thegreatoldones.bandcamp.com/album/tekeli-li-2> Tekeli-li by The Great Old Ones
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- [37] First Showing, January 7, 2013, “Del Toro Will Try 'Mountains of Madness' Again, Cruise Still Attached”
- [38] Prisoner of Ice - Call of Cthulhu: Prisoner of Ice - Review - Adventure Classic Gaming
- [39] Call of Cthulhu Trilogy XBOX - Cancelled | Unseen 64
- [40] HorrorScope: Review: Hive by Tim Curran

58.12 External links

- *At the Mountains of Madness* title listing at the Internet Speculative Fiction Database
- *At the Mountains of Madness* at DagonBytes
- An edit of the 2010 BBC Radio 7 production of *At the Mountains of Madness* on the Internet Archive

58.10 References

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Chapter 59

The Dunwich Horror

For the 1970 live action film, see [The Dunwich Horror \(film\)](#).

"**The Dunwich Horror**" is a short story by H. P. Lovecraft. Written in 1928, it was first published in the April 1929 issue of *Weird Tales* (pp. 481–508). It takes place in Dunwich, a fictional town in Massachusetts. It is considered one of the core stories of the *Cthulhu Mythos*. "The Dunwich Horror" is one of the few tales Lovecraft wrote wherein the heroes successfully defeat the antagonistic entity or monster of the story.

59.1 Inspiration

59.1.1 Geographical

In a letter to [August Derleth](#), Lovecraft wrote that "The Dunwich Horror" "takes place amongst the wild domed hills of the upper Miskatonic Valley, far northwest of Arkham, and is based on several old New England legends—one of which I heard only last month during my sojourn in Wilbraham," a town east of Springfield.*[1] (One such legend is the notion that whippoorwills can capture the departing soul.)*[2]

In another letter, Lovecraft wrote that Dunwich is "a vague echo of the decadent Massachusetts countryside around Springfield—say Wilbraham, Monson and Hampden."*[3] Robert M. Price notes that "much of the physical description of the Dunwich countryside is a faithful sketch of Wilbraham," citing a passage from a letter from Lovecraft to Zealia Bishop that "sounds like a passage from 'The Dunwich Horror' itself":

When the road dips again there are stretches of marshland that one instinctively dislikes, and indeed almost fears at evening when unseen whippoorwills chatter and the fireflies come out in abnormal profusion to dance to the raucous, creepily insistent rhythms of stridently piping bullfrogs.*[4]

The physical model for Dunwich's Sentinel Hill is thought to be Wilbraham Mountain near Wilbraham.*[5]

Researchers have pointed out the story's apparent connections to another Massachusetts region: the area around Athol and points south, in the north-central part of the state (which is where Lovecraft indicates that Dunwich is located). It has been suggested that the name "Dunwich" was inspired by the town of Greenwich, which was deliberately flooded to create the Quabbin Reservoir,*[6] although Greenwich and the nearby towns of Dana, Enfield and Prescott actually weren't submerged until 1938. Donald R. Burleson points out that several names included in the story—including Bishop, Frye, Sawyer, Rice and Morgan—are either prominent Athol names or have a connection to the town's history.*[7]

Athol's Sentinel Elm Farm seems to be the source for the name Sentinel Hill.*[5] The Bear's Den mentioned in the story resembles an actual cave of the same name visited by Lovecraft in North New Salem, southwest of Athol.*[8] (New Salem, like Dunwich, was founded by settlers from Salem—though in 1737, not 1692.*[9])

The book *Myths and Legends of Our Own Land*,*[10] by Charles M. Skinner, mentions a "Devil's Hop Yard" near Haddam, Connecticut as a gathering place for witches. The book, which Lovecraft seems to have read, also describes noises emanating from the earth near Moodus, Connecticut, which are similar to the Dunwich sounds decried by Rev. Abijah Hoadley.*[11]

59.1.2 Literary

Lovecraft's main literary sources for "The Dunwich Horror" are the stories of Welsh horror writer [Arthur Machen](#), particularly "The Great God Pan" (which is mentioned in the text of "The Dunwich Horror") and "The Novel of the Black Seal". Both Machen stories concern individuals whose death throes reveal them to be only half-human in their parentage. According to Robert M. Price, "'The Dunwich Horror' is in every sense an homage to Machen and even a pastiche. There is little in Lovecraft's story that does not come directly out of Machen's fiction."*[12]

Another source that has been suggested is "The Thing in the Woods", by Margery Williams, which is also about two brothers living in the woods, neither of them quite human and one of them less human than the other.

The name *Dunwich* itself may come from Machen's *The Terror*, where the name refers to an English town where the titular entity is seen hovering as “a black cloud with sparks of fire in it”.*[13] Lovecraft also takes Wilbur Whateley's occult terms “Aklo” and “Voorish” from Machen's “The White People”.*[14]

Lovecraft also seems to have found inspiration in Anthony M. Rud's story “Ooze” (published in *Weird Tales*, March 1923), which also involved a monster being secretly kept and fed in a house that it subsequently bursts out of and destroys.*[15]

The tracks of Wilbur's brother recall those seen in Algernon Blackwood's “The Wendigo”, one of Lovecraft's favorite horror stories.*[16] Ambrose Bierce's story “The Damned Thing” also involves a monster invisible to human eyes.

59.2 Plot summary

In the isolated, desolate, decrepit village of Dunwich, Massachusetts, Wilbur Whateley is the hideous son of Lavinia Whateley, a deformed and unstable albino mother, and an unknown father (alluded to in passing by mad Old Whateley, as “Yog-Sothoth”). Strange events surround his birth and precocious development. Wilbur matures at an abnormal rate, reaching manhood within a decade. Locals shun him and his family, and animals fear and despise him due to his odor. All the while, his sorcerer grandfather indoctrinates him into certain dark rituals and the study of *witchcraft*. Various locals grow suspicious after Old Whateley buys more and more cattle, yet the number of his herd never increases, and the cattle in his field become mysteriously afflicted with severe open wounds.

Wilbur and his grandfather have sequestered an unseen presence at their farmhouse; this being is connected somehow to Yog-Sothoth. Year by year, this unseen entity grows to monstrous proportions, requiring the two men to make frequent modifications to their residence. People begin to notice a trend of cattle mysteriously disappearing. Wilbur's grandfather dies, and his mother disappears soon afterwards. The colossal entity eventually occupies the whole interior of the farmhouse.

Wilbur ventures to Miskatonic University in Arkham to procure their copy of the *Necronomicon* – Miskatonic's library is one of only a handful in the world to stock an original. The *Necronomicon* has spells that Wilbur can use to summon the Old Ones, but his family's copy is damaged and lacks the page he needs to open the “door.” When the librarian, Dr. Henry Armitage, refuses to release the university's copy to him (and, by sending warnings to other libraries, thwarts Wilbur's efforts to consult their copies), Wilbur breaks into the library at night to steal it. A guard dog, maddened by Wilbur's alien body odor, attacks and kills him with unusual ferocity. When Dr. Armitage and

two other professors, Warren Rice and Francis Morgan, arrive on the scene, they see Wilbur's semi-human corpse before it melts completely, leaving no evidence.

With Wilbur dead, no one attends to the mysterious presence growing in the Whateley farmhouse. Early one morning, the farmhouse explodes and the thing, an invisible monster, rampages across Dunwich, cutting a path through fields, trees, and ravines, and leaving huge “prints” the size of tree trunks. The monster eventually makes forays into inhabited areas. The invisible creature terrorizes Dunwich for several days, killing two families and several policemen, until Armitage, Rice, and Morgan arrive with the knowledge and weapons needed to kill it. The use of a magic powder renders it visible just long enough to send one of the crew into shock. The barn-sized monster screams for help – in English – just before the spell destroys it, leaving a huge burned area. In the end, its nature is revealed: it is Wilbur's twin brother, though it “looked more like the father than Wilbur did.”

59.3 Reaction

Lovecraft took pride in “The Dunwich Horror”, calling it “so fiendish that [Weird Tales editor] Farnsworth Wright may not dare to print it.” Wright, however, snapped it up, sending Lovecraft a check for \$240, equal to \$2800 in modern dollars, the largest single payment for his fiction he had received up to that point.*[17]

Kingsley Amis praised “The Dunwich Horror” in *New Maps of Hell*, listing it as one of Lovecraft's tales that “achieve a memorable nastiness”.*[18] Lovecraft biographer Lin Carter calls the story “an excellent tale.... A mood of tension and gathering horror permeates the story, which culminates in a shattering climax”.*[19] In his list of “The 13 Most Terrifying Horror Stories”, T. E. D. Klein placed “The Dunwich Horror” at number four.*[20] Robert M. Price declares that “among the tales of H. P. Lovecraft, ‘The Dunwich Horror’ remains my favorite.”*[21]

S.T. Joshi, on the other hand, regards “Dunwich” as “simply an aesthetic mistake on Lovecraft's part”, citing its “stock good-versus-evil scenario”.*[22] However, he has also noted that it is “richly atmospheric.”

59.4 Characters

59.4.1 Old Whateley

Lavinia Whateley's “aged and half-insane father, about whom the most frightful tales of magic had been whispered in his youth”.*[23] He has a large collection of “rotting ancient books and parts of books” which he uses to “instruct and catechise” his grandson Wilbur.*[24] He dies of natural causes on August 2, 1924.*[25]

He is given no certain first name by Lovecraft, although *Fungi from Yuggoth* mentions a John Whateley; he is referred to as “Noah Whateley” in the *Call of Cthulhu* role-playing game.

According to S. T. Joshi, “It is not certain where Lovecraft got the name Whateley,” though there is a small town called *Whately* in northwestern Massachusetts near the *Mohawk Trail*, which Lovecraft hiked several times, including in the summer of 1928. *^[26] Robert M. Price's short story “Wilbur Whateley Waiting” emphasizes the obvious pun in the name. *^[27]

59.4.2 Lavinia Whateley

One of Lovecraft's very few female characters. Born circa 1878, Lavinia Whateley is the spinster daughter of Old Whateley and a mother who met an “unexplained death by violence” when Lavinia was 12. She is described as a

somewhat deformed, unattractive albino woman...a lone creature given to wandering amidst thunderstorms in the hills and trying to read the great odorous books which her father had inherited through two centuries of Whateleys.... She had never been to school, but was filled with disjointed scraps of ancient lore that Old Whateley had taught her.... Isolated among strange influences, Lavinia was fond of wild and grandiose day-dreams and singular occupations.

Elsewhere, she is called “slatternly [and] crinkly-haired”

In 1913, she gave birth to Wilbur Whately by an unknown father, later revealed to be *Yog-Sothoth*. On *Halloween* night in 1926, she disappeared under mysterious circumstances, presumably killed or sacrificed by her son.

59.4.3 Wilbur Whateley

Born February 2, 1913 at 5 a.m. to Lavinia Whateley and *Yog-Sothoth*. Described as a “dark, goatish-looking infant” *^[28]—neighbors refer to him as “Lavinny's black brat” *^[29]—he shows extreme precocity: “Within three months of his birth, he had attained a size and muscular power not usually found in infants under a full year of age.... At seven months, he began to walk unassisted,” *^[30] and he “commenced to talk...at the age of only eleven months.” *^[29] At three years of age, “he looked like a boy of ten,” *^[31] while at four and a half, he “looked like a lad of fifteen. His lips and cheeks were fuzzy with a coarse dark down, and his voice had begun to break.” *^[32]

“Though he shared his mother's and grandfather's chinlessness, his firm and precociously shaped nose united

with the expression of his large, dark, almost Latin eyes to give him an air of..well-nigh preternatural intelligence,” Lovecraft writes, though at the same time he is “exceedingly ugly...there being something almost goatish or animalistic about his thick lips, large-pored, yellowish skin, coarse crinkly hair, and oddly elongated ears.” *^[29]

He dies at the age of fifteen after being mauled by a guard dog while breaking into the Miskatonic library on August 3, 1928. His death scene allows Lovecraft to provide a detailed description of Wilbur's partly nonhuman anatomy:

The thing that lay half-bent on its side in a foetid pool of greenish-yellow ichor and tarry stickiness was almost nine feet tall, and the dog had torn off all the clothing and some of the skin.... It was partly human, beyond a doubt, with very manlike hands and head, and the goatish, chinless face had the stamp of the Whateleys upon it. But the torso and lower parts of the body were teratologically fabulous, so that only generous clothing could ever have enabled it to walk on earth unchallenged or uneradicated.

Above the waist it was semi-anthropomorphic; though its chest...had the leathery, reticulated hide of a crocodile or alligator. The back was piebald with yellow and black, and dimly suggested the squamous covering of certain snakes. Below the waist, though, it was the worst; for here all human resemblance left off and sheer phantasy began. The skin was thickly covered with coarse black fur, and from the abdomen a score of long greenish-grey tentacles with red sucking mouths protruded limply.

Their arrangement was odd, and seemed to follow the symmetries of some cosmic geometry unknown to earth or the solar system. On each of the hips, deep set in a kind of pinkish, ciliated orbit, was what seemed to be a rudimentary eye; whilst in lieu of a tail there depended a kind of trunk or feeler with purple annular markings, and with many evidences of being an undeveloped mouth or throat. The limbs, save for their black fur, roughly resembled the hind legs of prehistoric earth's giant *saurians*, and terminated in ridgy-veined pads that were neither hooves nor claws. *^[33]

This death scene bears a marked resemblance to that of Jervase Cradock, a similarly half-human character in Arthur Machen's “The Novel of the Black Seal”: “Something pushed out from the body there on the floor, and stretched forth, a slimy, wavering tentacle,” Machen writes. *^[34] Will Murray notes that the goatish, partly reptilian Wilbur Whateley resembles a *chimera*, a mytho-

logical creature referred to in Charles Lamb's epigraph to "The Dunwich Horror" .*[35]

Robert M. Price points out that Wilbur Whateley is in some respects an autobiographical figure for Lovecraft: "Wilbur's being raised by a grandfather instead of a father, his home education from his grandfather's library, his insane mother, his stigma of ugliness (in Lovecraft's case untrue, but a self-image imposed on him by his mother), and his sense of being an outsider all echo Lovecraft himself." .*[36]

59.4.4 Henry Armitage

The head librarian at Miskatonic University. As a young man, he graduated from Miskatonic in 1881 and went on to obtain his doctorate from Princeton University and his Doctor of Letters degree at Johns Hopkins University.

Lovecraft noted that while writing "The Dunwich Horror" , "[I] found myself identifying with one of the characters (an aged scholar who finally combats the menace toward the end" .*[37]

59.4.5 Francis Morgan

Professor of Medicine and Comparative Anatomy (or Archaeology) at Miskatonic University. The story refers to him as "lean" and "youngish" .

In Fritz Leiber's "To Arkham and the Stars"—written in 1966 and apparently set at about that time—Morgan is described as "the sole living survivor of the brave trio who had slain the Dunwich Horror" . According to Leiber, Morgan's "research in mescaline and LSD" produced "clever anti-hallucinogens" that were instrumental in curing Danforth's mental illness.*[38]

59.4.6 Warren Rice

Professor of Classical Languages at Miskatonic University. He is called "stocky" and "iron-grey" .

59.5 Cthulhu Mythos

Although Lovecraft first mentioned "Yog-Sothoth" in the novel *The Case of Charles Dexter Ward*, it was in "The Dunwich Horror" that he introduced the entity as one of his extra-dimensional Outer Gods. It is also the tale in which the *Necronomicon* makes the most significant appearance, and the longest direct quote from it appears in the text. Many of the other standards of the Cthulhu Mythos, such as Miskatonic University, Arkham and Dunwich also form integral parts of the tale.

A librarian named Armitage appears in Don Webb's short story "To Mars and Providence", an alternate history

where a juvenile Lovecraft is influenced by the events of H.G. Wells's *The War of the Worlds*.

59.6 Adaptations

- The radio drama *Suspense* adapted "The Dunwich Horror" . It stars Academy Award winner Ronald Colman as Henry Armitage, and aired originally on November 1, 1945.
- A film version, *The Dunwich Horror*, was released in 1970. It starred Dean Stockwell as Wilbur Whateley, Ed Begley as Henry Armitage and Sandra Dee. Les Baxter composed the soundtrack. It was the final film for Begley, who died in April of that year.
- Another film version of the tale starring Jeffrey Combs as Wilbur Whateley and directed by Leigh Scott*[39] was first broadcast in October 2009 on SyFy. Dean Stockwell also stars in this version, this time as Dr. Henry Armitage. The working title was *The Darkest Evil*.
- Comics artist Alberto Breccia adapted the story in 1974.
- Comics artist John Coulthart started to adapt the story in 1989. The unfinished story was published in 1999.
- "The Dunwich Horror" , along with "The Picture in the House" and "The Festival", were adapted into short claymation films, and released by Toei Animation as a DVD compilation called *H. P. Lovecraft's The Dunwich Horror and Other Stories* (H・P・ラヴクラフトのダニッチ・ホラーその他の物語 *Ecchi Pī Ravukurafuto no Danicchi Horā Sonota no Monogatari*) in August 2007.*[40]*[41]
- The H.P. Lovecraft Historical Society adapted the story in 2008 as an audio drama titled *Dark Adventure Radio Theatre: The Dunwich Horror*, similar to their earlier adaptation of *At the Mountains of Madness*. In this radio drama, Whateley's twin is named "Yog Whateley" .
- Director Richard Griffin made a modern update of "The Dunwich Horror" called *Beyond the Dunwich Horror*.*[42] It premiered May 23, 2008 at the Columbus Theatre in Providence, Rhode Island.
- The story was adapted into an "audio horror movie" in 2010 by Colin Edwards and the sound company Savalas. The recording is essentially an audio drama recorded in 5.1 Surround Sound to create a movie without pictures. It premiered at the Filmhouse cinema in Edinburgh on 23 June 2010 as part of the 64th Edinburgh International Film festival. Director/writer Colin Edwards was in attendance along with cast members Greg Hemphill, Innes Smith

and Vivien Taylor and sound designer Kahl Henderson.*[43]

- In 2011, IDW Publishing began publishing a four-issue limited adaptation of “The Dunwich Horror” by Bram Stoker Award-winning author Joe R. Lansdale and artist Peter Bergting.*[44]
- In October 2011, Julie Hoverson, through her audio production company 19 Nocturne Boulevard, released an adaptation of “The Dunwich Horror” in a 4-part miniseries.*[45] Each episode was roughly 30 minutes long.
- In October 2013, The Company (a Yorkshire amateur dramatics society) produced a stage play adaptation of “The Dunwich Horror” at the Drama Studio at the University of Sheffield.*[46]
- In 2016, cartoonist and illustrator Ben Granoff published an adaptation.*[47]*[48]

59.7 Short story collection

The Dunwich Horror and Others is the name of a collection of H. P. Lovecraft short stories published by Arkham House, containing what August Derleth considered to be the best of Lovecraft's shorter fiction. Originally published in 1963, the 6th printing in 1985 included extensive corrections by S. T. Joshi in order to produce the definitive edition of Lovecraft's works. The collection has an introduction by Robert Bloch, titled “Heritage of Horror”, reprinted from the 1982 Ballantine collection, *Blood Curdling Tales of Supernatural Horror: The Best of H.P. Lovecraft*.

The stories included in *The Dunwich Horror and Others* are:

- "In the Vault"
- "Pickman's Model"
- "The Rats in the Walls"
- "The Outsider"
- "The Colour Out of Space"
- "The Music of Erich Zann"
- "The Haunter of the Dark"
- "The Picture in the House"
- "The Call of Cthulhu"
- "The Dunwich Horror"
- "Cool Air"
- "The Whisperer in Darkness"

- "The Terrible Old Man"
- "The Thing on the Doorstep"
- "The Shadow Over Innsmouth"
- "The Shadow Out of Time"

59.8 Influence

- The Leviathan arc of the Gothic soap opera *Dark Shadows* was heavily influenced by “The Dunwich Horror”, as well as other Lovecraft works. The character of Jebez “Jeb” Hawkes is the essence of the Leviathan leader who matures at a rapid rate and transforms into an invisible murderous creature.
- Neil Gaiman's short story “I, Cthulhu” features a human slave/biographer referred to only as Whately, possibly in reference to one of the characters in “The Dunwich Horror”.
- Stoner/doom metal band *Electric Wizard* released a song on their 2007 album, *Witchcult Today*, entitled “Dunwich”, based around the short story. Also, “We Hate You”, from their 2000 album, *Dopethrone*, contains sound clips from the film.
- Lucio Fulci's 1980 movie *City of the Living Dead* is set in a town named Dunwich.
- Joseph Bruchac's children's horror novel, *Whisper in the Dark* has an albino homicidal serial killer named Wilbur Whatley that decapitated his own parents and was afraid of dogs.
- On his third album, *Medallion Animal Carpet*, Bob Drake and a collaborator retell the story of “The Dunwich Horror” under the title “Dunwich Confidential”.
- The 2008 video game *Fallout 3* features a location called “The Dunwich Building,” with a mini-story of a man searching for his father, who is in possession of an “old, bloodstained book made of weird leather”, which may be the Necronomicon. The man is found in front of an obelisk under the building, driven insane and turned into a feral ghoul. A later downloadable add-on, *Point Lookout*, features a quest involving a book with a similar purpose as the Necronomicon and an equally strange name, the Krivbeknih, which can be destroyed in the basement of the Dunwich Building.
- The 2015 video game *Fallout 4*, sequel to *Fallout 3* and set in Massachusetts, features a location called Dunwich Borsers, which had been owned by a company named Dunwich Borsers LLC.

- “Boojum” , a short story by Elizabeth Bear and Sarah Monette, features a living, sentient space ship (a Boojum) named “Lavinia Whateley” by her pirate crew.*[49]
 - Chiaki Konaka, scriptwriter of the 1995 cyberpunk series *Armitage III*, reported being influenced by this story when writing the series. Among other signs of influence are the character named Armitage, another character named Lavinia Whateley, and a location variously spelled as Dunwich or “Danich” Hill. However, the actual stories have little in common.
 - Symphonic deathcore act Lorelei have a song named “The Dunwich Horror” .*[50]
 - The final book in Edward M. Erdelac's *Merkabah Rider* series, *Once Upon A Time In The Weird West*, features the elder Whateley.
 - Doom metal band Iron Man's 2013 album *South of the Earth* contains the song “Half Face/Thy Brother's Keeper (Dunwich Pt. 2)” , which is based on the story.
 - Japanese progressive metal band Ningen Isu recorded a song *Dunwich no Kai* (The Dunwich Horror) in their 1998 album *Taihai Geijutsuten*.*[51]
 - In the children's film *Teen Beach Movie*, one of the protagonists is about to be sent to an “exclusive” Dunwich Preparatory School. This may possibly be a pun as Dunwich in *The Dunwich Horror* is a backwoods town.
 - Harry Turtledove's “Nine Drowned Churches” is set in Dunwich, England, which is eerily similar to the town in “The Dunwich Horror,” right down to the family names, and the protagonist is aware of the events of this story.*[52]
- [7] Donald R. Burleson, “Humour Beneath Horror: Some Sources for 'The Dunwich Horror' and 'The Whisperer in Darkness'”, *Lovecraft Studies*, No. 2 (Spring 1980), pp. 5-15, cited in Joshi, pp. 105, 111, 138; Price, p. 82.
 - [8] Joshi, p. 147.
 - [9] Will Murray, “In Search of Arkham Country Revisited” , *Lovecraft Studies*, Nos. 19/20 (Fall 1989), ppp. 65-69; cited in Joshi, p. 110.
 - [10] *Myths and Legends of Our Own Land*, Charles M. Skinner, 1896; online version available from Project Gutenberg
 - [11] Joshi, p. 112.
 - [12] Price, pp. ix-x.
 - [13] Price, p. 1.
 - [14] Price, p. 48.
 - [15] Joshi, pp. 118, 152.
 - [16] Joshi, pp. 144-145.
 - [17] Lovecraft, *Selected Letters* Vol. II, p. 240; cited in Joshi, p. 101.
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 - [20] T. E. D. Klein, “The 13 Most Terrifying Horror Stories” in *Rod Serling's The Twilight Zone Magazine*, July–August 1983, (p. 63).
 - [21] Robert M. Price, “What Roodmas Horror” , *The Dunwich Cycle*, p. ix.
 - [22] Joshi, pp. 16-17.
 - [23] Lovecraft, “The Dunwich Horror” , p. 159.
 - [24] Lovecraft, “The Dunwich Horror” , p. 163.
 - [25] Lovecraft, “The Dunwich Horror” , p. 166.
 - [26] Joshi, p. 115.
 - [27] Robert M. Price, “Wilbur Whateley Waiting” , *The Dunwich Cycle*, Robert M. Price, ed., pp. 236-252.
 - [28] Lovecraft, “The Dunwich Horror” , p. 159.
 - [29] Lovecraft, “The Dunwich Horror” , p. 162.
 - [30] Lovecraft, “The Dunwich Horror” , p. 161.
 - [31] Lovecraft, “The Dunwich Horror” , p. 164.
 - [32] Lovecraft, “The Dunwich Horror” , p. 165.
 - [33] Lovecraft, “The Dunwich Horror” , pp. 174-175.
 - [34] Cited in Joshi, p. 140.
 - [35] Will Murray, “The Dunwich Chimera and Others: Correlating the Cthulhu Mythos” , *Lovecraft Studies* No. 8 (Spring 1984), pp. 10-24; cited in Joshi, pp. 104, 140.

59.9 Notes

- [1] Lovecraft, letter to August Derleth, August 4, 1928, cited in Joshi, p. 101.
- [2] Joshi, p. 113.
- [3] Lovecraft, *Selected Letters* Vol. III, pp. 432-433; cited in Joshi, p. 108.
- [4] Cited in Robert M. Price, *The Dunwich Cycle*, p. 82.
- [5] Joshi, p. 114.
- [6] Charles P. Mitchell, *The Complete H.P. Lovecraft Filmography* p.9 (2001)

- [36] Price, *The Dunwich Cycle*, p. 236.
- [37] H. P. Lovecraft, letter to August Derleth, September 1928; cited in Joshi and Schultz, p. 81.
- [38] Fritz Leiber, “To Arkham and the Stars” , *Tales of the Lovecraft Mythos*, pp. 320-321.
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- [51] “Nigen Isu discography” . Retrieved 2014-03-10.
- [52] Turtledove, Harry (2015), “Nine Drowned Churches” , *That Is Not Dead*, pp. 213–224

59.11 External links

- Full-text at The H. P. Lovecraft Archive
- The Dunwich Horror on the Internet Archive (episode 154, 1 November 1945, radio drama)
- *The Dunwich Horror* public domain audiobook at LibriVox

59.10 References

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Chapter 60

The Shadow over Innsmouth

The Shadow over Innsmouth is a horror novella by American author H. P. Lovecraft, written in November–December 1931. It forms part of the Cthulhu Mythos, using its motif of a malign undersea civilization. It references several shared elements of the Mythos, including place-names, mythical creatures, and invocations.

The narrator is a student on an antiquarian tour of New England. He sees a piece of exotic jewelry in a museum, and learns that its source is the nearby decrepit seaport of Innsmouth. He travels to Innsmouth and observes disturbing events and people.

It is the only Lovecraft story which was published in book form during his lifetime.

According to L Sprague de Camp, Lovecraft distrusted his ability to narrate action, and the story is unusual in that Lovecraft includes in chapter IV a sustained and effective^[1] piece of action writing.

60.1 Plot

The story is divided into five chapters. In the first chapter, the narrator begins by telling the reader of how he instigated a secret investigation of the ruined town of Innsmouth, Massachusetts, by the U.S. government. He proceeds to describe in detail the events surrounding his initial interest in the town (antiquarian and architectural), which lies along the route of his tour across New England, taken when he was twenty-one. While he waits for the bus that will take him to Innsmouth, he busies himself in the neighboring town of Newburyport by gathering information on the town from local townsfolk; all of it having superstitious overtones.

The second chapter details his ride into Innsmouth, described in great detail as a crumbling, mostly deserted, seacoast fishing town full of dilapidated structures, and people who look just a bit odd and who tend to walk with a distinct shambling gait. All of this is unsettling to the narrator, who describes the citizens as having the “Innsmouth look”, “queer narrow heads with flat noses and bulgy, stary eyes”. Only one person in town appears normal, a young clerk at the local First National Grocery Store, who is a citizen from neighboring Arkham. The

narrator gathers much information from the clerk, including a map of the town, and the name of a local who might be a good source of information: an ancient man named Zadok Allen, known to open up information about the town's history when plied with drink. The narrator hears repeatedly that non-natives are never welcomed by the native Innsmouthians, and that strangers, particularly government investigators, have disappeared when they pry too deeply into the town.

The majority of the third chapter is composed of the conversation between Zadok and the narrator. Zadok, who is very old, has seen much in the town and goes on at length, telling a tale of fish-like humanoids known as Deep Ones, who live beneath the sea. It seems they bring prosperity in the form of an excellent haul of fish for the fishermen, as well as fantastically wrought gold jewelry to those who offer them human sacrifices. These fish-frog men are amphibious, and have the ability to reproduce with humans. The hybrid offspring have the appearance of normal humans in early life but, in adulthood, slowly transform into Deep Ones. The completed transformation brings them eternal-life, which allows the individuals to live within ancient cities under the sea. These fish-frog men were first discovered in the West Indies, by a native island tribe, which was itself found by an Innsmouth merchant named Obed Marsh. When hard times befell Innsmouth, Obed and some followers did what they could to call up the fish-frog men in their New England town, causing an increase in the town's wealth. He also established a “church” in honor of the Deep Ones' deity, called the Esoteric Order of Dagon. However, Obed and his minions were apprehended by the authorities and the remaining Innsmouth residents balked at the idea of sacrificing humans to the Deep Ones. Outraged, the Deep Ones attacked the entire town one night, and slaughtered more than half of its population; the survivors were left with no choice but to offer human sacrifices to the Deep Ones, and also men and women to mate with them. The countless deaths were soon blamed on an unknown plague. Zadok is at first angry that the narrator appears not to believe him. After seeing strange waves approaching the dock, he becomes frightened, and tells the narrator to leave town immediately, because they have been seen. When the story is over, the narrator is unnerved but thinks it the product of an overly fertile imagination. Once the narrator leaves,

Zadok mysteriously disappears, and is never seen again.

Chapter four tells of the night that the narrator is forced to spend in town, after being told that the bus in which he came to town is experiencing engine trouble. The narrator has no choice but to spend the night in a musty hotel. While attempting to sleep, he hears noises at his door as if someone is trying to enter. Wasting no time, he escapes out a window and through the streets while a town-wide hunt for him occurs, forcing him at times to imitate the peculiar walk of the Innsmouth locals as he walks past search parties in the darkness. Eventually, he makes his way towards some railroad tracks where he hears a great many creatures passing in the road before him. He soon hides, and resolves to close his eyes, having at this point come to accept the idea that Zadok's story is true. He cannot keep them closed, however, and upon seeing the fish-frog creatures in full light for the first time, faints while in his hiding spot.

In the final chapter, we hear of how the narrator wakes up unharmed and quickly walks to the next town (Rowley). Over the years that pass, he begins doing research into his family tree, discovering some disturbing information along the way. Eventually it becomes clear that he is a descendant of Obed Marsh himself, and nightmares soon accompany the narrator's realization that he is changing into one of the creatures. As the story ends, the narrator, by then a student at Oberlin College, tells us that his horror at the idea is now changing into an acceptance, and that he will be quite happy living forever in the city of Y'ha-nthlei, deep beneath the sea. He also has a cousin, even further transformed than he, being held in a mental hospital whom he plans to break free and take with him. The narrator believes that Y'ha-nthlei has survived its apparent destruction by the authorities, but it is unclear whether this is the case or merely a by-product of his descent into madness.

60.2 Inspiration

Both of Lovecraft's parents died in a mental hospital, and some critics believe that a concern with having inherited a propensity for physical and mental degeneration is reflected in the plot of *The Shadow over Innsmouth*. It also shares some themes with his earlier story, "Facts Concerning the Late Arthur Jermyn and His Family".* [2] Cthulhu, an entity from previous Lovecraft stories, is the overlord of the sea creatures. The mind of the narrator deteriorates when he is afforded a glimpse of what exists outside his perceived reality. This is a central tenet of Cosmicism, which Lovecraft emphasizes in the opening sentence of "The Call of Cthulhu": "The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents."* [3]

60.2.1 Possible influences

Lovecraft based the town of Innsmouth on his impressions of Newburyport, Massachusetts, which he had visited in 1923 and fall 1931.* [4] The real Newburyport features as a neighbouring town in the narrative.

A likely influence on the plot is Lovecraft's horror of miscegenation, which is documented by Lovecraft biographer L. Sprague de Camp* [1] and others.

Robert M. Price cites two works as literary sources for *The Shadow over Innsmouth*: Robert W. Chambers' "The Harbor-Master" and Irvin S. Cobb's "Fishhead". Chambers' story concerns the discovery of "the remnants of the last race of amphibious human beings," living in a five-mile deep chasm just off the Atlantic coast. The creature of the title is described as "a man with round, fixed, fishy eyes, and soft, slaty skin. But the horror of the thing were the two gills that swelled and relaxed spasmodically."* [5] Lovecraft was evidently impressed by this tale, writing in a letter to Frank Belknap Long: "God! The Harbour-Master!!!"* [6] "Fishhead" is the story of a "human monstrosity" with an uncanny resemblance to a fish: his skull sloped back so abruptly that he could hardly be said to have a forehead at all; his chin slanted off right into nothing. His eyes were small and round with shallow, glazed, pink-yellow pupils, and they were set wide apart on his head, and they were unwinking and staring, like a fish's eyes.* [7] Lovecraft, in "Supernatural Horror in Literature," called Cobb's story "banefully effective in its portrayal of unnatural affinities between a hybrid idiot and the strange fish of an isolated lake" .* [8]

Price notes that Fishhead, as the "son of a Negro father and a half-breed Indian mother," "embodies unambiguously the basic premise of *The Shadow Over Innsmouth*.... This, of course, is really what Lovecraft found revolting in the idea of interracial marriage...the subtextual hook of different ethnic races mating and 'polluting' the gene pool."* [9] Price points out the resemblance in names between the Deep One city of Y'ha-nthlei and Yoharneth-Lahai, a fictional deity in Lord Dunsany's *The Gods of Pegana*, who "sendeth little dreams out of Pegana to please the people of Earth"—a precursor to Lovecraft's fictional deity Cthulhu, who sends less pleasant dreams from R'lyeh.* [10]

The description of the Deep Ones has similarities to the sea creature described in H.G. Wells' short story "In the Abyss" (1896).* [11]

Two large and protruding eyes projected from sockets in chameleon fashion, and it had a broad reptilian mouth with horny lips beneath its little nostrils. In the position of the ears were two huge gill-covers, and out of these floated a branching tree of coralline filaments, almost like the tree-like gills that very young rays and sharks possess. But the humanity of the face was not the most extraordinary thing

about the creature. It was a biped; its almost globular body was poised on a tripod of two frog-like legs and a long, thick tail, and its fore limbs, which grotesquely caricatured the human hand, much as a frog's do, carried a long shaft of bone, tipped with copper. The colour of the creature was variegated; its head, hands, and legs were purple; but its skin, which hung loosely upon it, even as clothes might do, was a phosphorescent grey.

60.3 Characters

60.3.1 Robert Olmstead

The narrator of the story, he discovers *Innsmouth* on a tour of New England seeking *genealogical* information, and finds more than he bargains for. The character, unnamed in “The Shadow over *Innsmouth*”, is called “Robert Olmstead” in Lovecraft's notes for the story, published in *Arkham House's Something About Cats and Other Pieces* (1949).*[12]

An H. P. Lovecraft Encyclopedia points out that Olmstead's travel habits parallel Lovecraft's own—Lovecraft too would “seek the cheapest route”, and Olmstead's dinner of “vegetable soup with crackers” is typical of Lovecraft's low-budget diet.*[13]

60.3.2 Obed Marsh

A wealthy sea captain, patriarch of the elite Marsh family, and the founder of the *Esoteric Order of Dagon*. He was referred to by *Zadok Allen* as being the man who first summoned the *Deep Ones* to *Innsmouth*. In 1846, he was jailed after the towns bordering *Innsmouth* became suspicious of his crew. He died in 1878.

According to Lovecraft's story notes, Marsh's daughter, Alice, is Robert Olmstead's great-grandmother.*[14]

60.3.3 Barnabas Marsh

Barnabas Marsh, known as Old Man Marsh, is the grandson of Obed Marsh and the owner of the Marsh refinery at the time of *The Shadow Over Innsmouth*. Barnabas' father was Onesiphorus Marsh, Obed's son by his fully human wife; though Barnabas' mother, who was never seen in public, was apparently an actual *Deep One*. *Zadok Allen* says of him: “Right naow Barnabas is abaout changed. Can't shet his eyes no more, an' is all aout o' shape. They say he still wears clothes, but he'll take to the water soon.”

60.3.4 Zadok Allen

One of the few completely human residents of *Innsmouth*, and an alcoholic. His drunken ramblings allow Lovecraft to convey much of the town's secret backstory to the story's protagonist. Born in 1831, Allen disappears, and dies in 1927, after being kidnapped and sacrificed by the *Esoteric Order of Dagon*.

An H. P. Lovecraft Encyclopedia notes that Allen resembles—and shares his years of birth and death with—Jonathan E. Hoag, an amateur poet of Lovecraft's acquaintance. A possible literary inspiration is the character of Dr. Humphrey Lathrop in Herbert Gorman's *The Place Called Dagon* (1927), who, like Allen, is a drinker who knows the secret history of his town.*[15]

60.3.5 Grocery Store Clerk

An unnamed youth of about seventeen who is a native resident of *Arkham*, and therefore completely human. His superiors transferred him to *Innsmouth*, and both he and his family loathe the idea of him working there, but he cannot afford to quit his job. He is only too happy to encounter the narrator, and describes the sinister goings-on within *Innsmouth*, but the boy is unaware of what is really happening in the town. He tells the narrator of the bizarre deformities afflicting the native townspeople, and how the older generation are almost never seen outdoors due to their monstrous appearance. He also briefly informs the narrator of the *Esoteric Order of Dagon*, and what he knows of the town's society, and directs him to the drunkard, *Zadok Allen*, for more information.

60.4 Cthulhu Mythos

- Towards the end, *Cthulhu* and *R'lyeh* are mentioned.
- The creature known as *Dagon* is first introduced in Lovecraft's 1917 tale of the same name.
- As related in “*The Thing on the Doorstep*” (1937), *Asenath Waite*, the possessed victim of her father *Ephraim Waite*, is by implication one of the human/deep one hybrids, and was a resident of *Innsmouth* before attending *Miskatonic University*. The servants she brings into her marriage to *Edward Derby* are likewise *Innsmouth* natives. This occurs after *The Shadow over Innsmouth* and *Asenath's* father and she escaped the government raid mentioned in the original story.
- The *Waites*, *Gilmans*, *Eliots* and *Marshes* are the “gently bred” families of *Innsmouth*. Despite his name, the protagonist of “*The Dreams in the Witch House*”, *Walter Gilman*, is not established as having any links to *Innsmouth* or the deep ones.

- August Derleth also used the deep ones in the short story “Innsmouth Clay”, which he completed from Lovecraft’s notes. “The Shuttered Room” is another short story started by Lovecraft, and finished by Derleth, which involves the deep ones. It mentions a connection between the Marsh family of Innsmouth, and the Whateley family of Dunwich from “The Dunwich Horror”.

60.5 Publication



Although rejected by the magazine during Lovecraft's lifetime, “The Shadow over Innsmouth” was reprinted in *Weird Tales* in 1942

Lovecraft was quite critical of *The Shadow over Innsmouth*, writing to August Derleth that the story “has all the defects I deplore—especially in point of style, where hackneyed phrases & rhythms have crept in despite all precautions.... No—I don't intend to offer 'The Shadow Over Innsmouth' for publication, for it would stand no chance of acceptance.” * [16]

The story was rejected by *Weird Tales* editor Farnsworth Wright when Derleth surreptitiously submitted it for publication in 1933. “I have read Lovecraft's story...and must confess that it fascinates me,” he wrote to Derleth. “But I don't know just what I can do with it. It is hard to break a story of this kind into two parts, and it is too long to run complete in one part.” * [17]

In late 1935, William L. Crawford's Visionary Publishing Company began the process of issuing *The Shadow Over Innsmouth* as a book. The project came to fruition in November 1936 (although the copyright page declares the date of publication as April 1936), but the book had so many typographical errors that Lovecraft insisted on an errata sheet (which was also faulty). Lovecraft was displeased with the production; writing to his correspondent Lee McBride White on Nov 30, 1936, he wrote: “My *Shadow Over Innsmouth* is now out - but as a first cloth-bound book it doesn't awake any enthusiasm in me. Indeed, it is one of the lousiest jobs I've ever seen - 30 misprints, slovenly format, & loose, slipshod binding. The solitary redeeming feature is the set of Utpatel illustrations - one of which, on the dust wrapper, saves the appearance of the thing...” * [18]

It had a bound run of 200 copies—the only book of Lovecraft's fiction distributed during his lifetime. * [19] * [20] Crawford had printed 400 copies but bound only 200; the others were destroyed later. Of this edition Robert Weinberg has written: “Only a few hundred copies of the book were printed, and even less than that were sold, even though it was available at the bargain price of \$1 per copy. It featured good paper, black linen binding and four illustrations by Frank Utpatel. The book was the only bound hardcover to appear during Lovecraft's lifetime and became one of the true rarities in the collecting field. Its failure, and the poor sales of third non-fantasy book convinced William Crawford of the futility of his efforts.” * [21]

After Lovecraft's death (and Wright's), the story appeared in an unauthorized abridged version in the January 1942 issue of *Weird Tales*. * [22]

60.6 Reception

As L Sprague de Camp noted, the action sections of *Innsmouth* are a departure for Lovecraft; the story's tense and memorable siege scene within the titular town's hotel reveals a flair in execution on a par with some of the most compelling chapters of R L Stevenson's *Kidnapped*. August Derleth called *The Shadow over Innsmouth* “a dark, brooding story, typical of Lovecraft at his best.” * [23] Robert Weinberg praised it as “a well-written story” * [24]

60.7 Shadows over Innsmouth

The Shadow over Innsmouth was republished in a 1994 anthology with stories by other authors based on Innsmouth and the Old Ones in *Shadows over Innsmouth*. The collection was edited by Stephen Jones, and included contributions by Neil Gaiman, Ramsey Campbell, David Sutton, Kim Newman (both as himself and Jack Yeovil), and

other authors.

60.8 Adaptations

60.8.1 Comics

- **Alberto Breccia** adapted the story in 1973.
- **Ron Marz** adapted the story for **Dynamite Entertainment** in 2014.
- Several plot elements from “Shadow over Innsmouth” appear in two comics of the **Teenage Mutant Ninja Turtles** franchise, namely in the **Mirage comic** “Men of Shadow” (*TMNT* Vol.1 #29) and the **Archie comic** “In the Dark” (*TMNT Adventures* #27).

60.8.2 Film and television

- Colombian writer **Andres Caicedo** adapted *The Shadow over Innsmouth* into a screenplay in 1973. He travelled to Hollywood in 1975 to sell it to **Roger Corman**, alongside his adaptation of Clark Ashton Smith's *The Nameless Offspring*, but failed in his purpose. Neither of the screenplays were shot and remain as part of the **Andres Caicedo Collection** in the **Luis Angel Arango Library** in **Bogota**.
- **Chiaki J. Konaka** adapted *The Shadow over Innsmouth* for Japanese television as *Insmus wo Oou Kage* in 1992.
- *The Shadow over Innsmouth* forms the principal storyline in **Stuart Gordon's** 2001 film *Dagon*. **Full Moon Entertainment** was going to release Gordon's original adaptation (under the original novella's title) in 1991, using **Bernie Wrightson's** character designs, but the project was unrealized. *Dagon* uses some of Wrightson's designs from that project.*[25]
- The 2007 film *Cthulhu* is loosely based on *The Shadow over Innsmouth*.
- The 2014 music video for “Escape from Midwich Valley” by **Carpenter Brut** and the 2015 short film *Innsmouth* are also based upon *The Shadow over Innsmouth*.
- The 2005 episode of *The Mighty Boosh*, “The Legend of Old Gregg”, appears to draw inspiration from the story, including a town with strange residents surrounded by mystery, an elderly fisherman who tells the main characters the history of the town and Old Gregg himself, who is a human fish hybrid.
- In late 2015 the production and eventual publication of a film named *The Shadow over Innsmouth* was announced on the website *The Lovecraft Ezine*.*[26]*[27] The film project, cited to be

a very faithful adaptation of the novella, was directed by **Bryan Moore**, who worked on a previous cinematic conversion of the Lovecraft short story “Cool Air”.*[28]

60.8.3 Video games

“Shadow of the Comet” - Infogrames

Innsmouth no Yakata (インスマウスの館, lit. “The Mansion of Innsmouth”) was a 1995 3D first-person shooter video game for the **Virtual Boy**, released in Japan based on **Chiaki J. Konaka's** 1992 television series *Insmus wo Oou Kage*. It featured a branching level structure and four possible endings.

In the 2005 first-person action-adventure video game *Call of Cthulhu: Dark Corners of the Earth* the town of Innsmouth is the backdrop, the opening plot of which follows the second, third and fourth chapters of the novella with a great degree of accuracy (with a different protagonist). *Dark Corners of the Earth* was supposed to be followed by a sequel set in the 2000s, titled *Call of Cthulhu: Destiny's End*, now cancelled.

Indie game *Chronicle of Innsmouth* (production started in 2015*[29]) is directly based on the plot of *Shadow over Innsmouth*.

In the fictional universe of the 2013 fighting game *Skullgirls*, there's a neighborhood in the game's world known as “Little Innsmouth”, which is inhabited by fish-like humanoids, and which also serves as the stage for **Ms. Fortune**, on the game's characters.

A hamlet inhabited by gruesome fishermen in *Bloodborne* (2015) allegedly draw its inspiration from the accursed fishing village in *The Shadow over Innsmouth*. The game also features several deities which are referred to as “Great Ones”.

It is also under speculation that the “Far Harbor” expansion of the 2015 multi-platform game “Fallout 4” draws inspiration from the Lovecraft universe and particularly *Shadow over Innsmouth*.

The Elder Scrolls IV: Oblivion has a quest named “A shadow over Hackdirt”. The quest follows roughly the same plot as the novel. E.g the player goes to the small mysterious town and finds out the townspeople are a part of a cult who worship beings who live under ground, the townspeople call these beings “The Deep Ones” also if the player waits in the cave you can hear the “Deep Ones” roar noting that they are real and are there.

The online video game “The Secret World” features a town called **Kingsmouth** in which many supernatural events occur. Additionally, the **Innsmouth Academy** is a part of the **Solomon Island zone** in which **Kingsmouth** may be found. *The Secret World* borrows heavily from Lovecraftian mythos as well as many other continuities.

60.8.4 Card games

Magic the Gathering's "Innistrad" block and its follow up, the "Shadows over Innistrad" block, contain minor references to *The Shadow over Innsmouth*. "Shadows over Innistrad" tells the story of the planeswalker Jace Beleren investigating the source of madness affecting the residents of Innistrad and their angelic protectors. The source is revealed to be Emrakul, one of a race of ancient beings called Eldrazi, who draw heavy influence from Lovecraft. In addition to inducing madness, Emrakul's influence warps the physiology of living beings in her vicinity, giving them a distinctive "look" of latticed flesh, additional appendages, and other strange mutations.

60.8.5 Board games

The board game *Mansions of Madness* Second Edition utilizes the story of *The Shadow Over Innsmouth* as one the scenarios players can choose to play. Players begin the scenario in a hotel room in a rundown seaport town and take turns trying to uncover the mystery of what happened in Innsmouth before they find themselves stranded in a town flooded with supernatural problems. The companion app for the board game includes quotes from Lovecraft's original work and there are several miniature figures referred to as Deep Ones.

60.8.6 Radio play

The H. P. Lovecraft Historical Society produced *Dark Adventure Radio Theatre: The Shadow over Innsmouth*, a Dark Adventure Radio Theatre adaptation of the story. In January 2012, the Cape Cod based Provincetown Theater announced a reading of a full-length play of the story, entitled *HP Lovecraft's The Shadow over Innsmouth*, adapted for the stage by Bragan Thomas.*[30]

60.8.7 Parody

The short story "Shoggoth's Old Peculiar" (Smoke and Mirrors, 1998) by Neil Gaiman contains many similarities to "The Shadow over Innsmouth": a student visits the coastal town of Innsmouth (in England rather than New England), he gets to talking to two drunks (parodies of Peter Cook and Dudley Moore), he sees horrors in the water, and he passes out.

60.9 See also

60.10 References

Footnotes

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60.11 External links

- *The Shadow Over Innsmouth*, H. P. Lovecraft's original novella about Innsmouth
- “Map of Innsmouth and Environs” and a “Tourist's Guide to Innsmouth” , from *The Cthulhu Mythos: A Guide*
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- “Fishhead” , by Irwin S. Cobb; complete text from Gaslight

Chapter 61

August Derleth

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August William Derleth (February 24, 1909 – July 4, 1971) was an American writer and anthologist. Though best remembered as the first book publisher of the writings of H. P. Lovecraft, and for his own contributions to the Cthulhu Mythos genre of horror, as well as his founding of the publisher Arkham House (which did much to bring supernatural fiction into print in hardcover in the US that had only been readily available in the UK), Derleth was a leading American regional writer of his day, as well as prolific in several other genres, including historical fiction, poetry, detective fiction, science fiction, and biography.

A 1938 Guggenheim Fellow, Derleth considered his most serious work to be the ambitious *Sac Prairie Saga*, a series of fiction, historical fiction, poetry, and non-fiction naturalist works designed to memorialize life in the Wisconsin he knew. Derleth can also be considered a pioneering naturalist and conservationist in his writing.

61.1 Life

The son of William Julius Derleth and Rose Louise Volk, Derleth grew up in Sauk City, Wisconsin.^[1] He was educated in local parochial and public high school. Derleth wrote his first fiction at age 13. He was interested most in reading, and he made three trips to the library a week. He would save his money to buy books (his personal library exceeded 12,000 later on in life). Some of his biggest influences were Ralph Waldo Emerson's essays, Walt Whitman, H. L. Mencken's *The American Mercury*, Samuel Johnson's *The History of Rasselas, Prince of Abissinia*, Alexandre Dumas, Edgar Allan Poe, Walter Scott, and Henry David Thoreau's *Walden*.

Forty rejected stories and three years later, according to anthologist Jim Stephens, he sold his first story,

"*Bat's Belfry*" , to *Weird Tales* magazine. Derleth wrote throughout his four years at the University of Wisconsin, where he received a B.A. in 1930.^[2] During this time he also served briefly as associate editor of Minneapolis-based Fawcett Publications *Mystic Magazine*.

Returning to Sauk City in the summer of 1931, Derleth worked in a local canning factory and collaborated with childhood friend Mark Schorer (later Chairman of the University of California, Berkeley English Department). They rented a cabin, writing Gothic and other horror stories and selling them to *Weird Tales* magazine. Derleth won a place on the O'Brien Roll of Honor for *Five Alone*, published in *Place of Hawks*, but was first found in *Pagany* magazine.

As a result of his early work on the *Sac Prairie Saga*, Derleth was awarded the prestigious Guggenheim Fellowship; his sponsors were Helen C. White, Nobel Prize-winning novelist Sinclair Lewis and poet Edgar Lee Masters of *Spoon River Anthology* fame.

In the mid-1930s, Derleth organized a Ranger's Club for young people, served as clerk and president of the local school board, served as a parole officer, organized a local men's club and a parent-teacher association.^[3] He also lectured in American regional literature at the University of Wisconsin and was a contributing editor of *Outdoors Magazine*.

With longtime friend Donald Wandrei, Derleth in 1939 founded Arkham House. Its initial objective was to publish the works of H. P. Lovecraft, with whom Derleth had corresponded since his teenage years. At the same time, he began teaching a course in American Regional Literature at the University of Wisconsin.

In 1941, he became literary editor of *The Capital Times* newspaper in Madison, a post he held until his resignation in 1960. His hobbies included fencing, swimming, chess, philately and comic-strips (Derleth reportedly deployed the funding from his Guggenheim Fellowship to bind his comic book collection, most recently valued in the millions of dollars, rather than to travel abroad as the award intended.). Derleth's true avocation, however, was hiking the terrain of his native Wisconsin lands, and observing and recording nature with an expert eye.

Derleth once wrote of his writing methods, “I write very swiftly, from 750,000 to a million words yearly, very little of it pulp material.”

In 1948, he was elected president of the Associated Fantasy Publishers at the 6th World Science Fiction Convention in Toronto.*[4]

He was married April 6, 1953, to Sandra Evelyn Winters. They divorced six years later.*[2] Derleth retained custody of the couple's two children, April Rose and Walden William. April earned a Bachelor of Arts degree in English from the University of Wisconsin-Madison in 1977. She became majority stockholder, President, and CEO of Arkham House in 1994. She remained in that capacity until her death. She was known in the community as a naturalist and humanitarian. April died on March 21, 2011.*[5]

In 1960, Derleth began editing and publishing a magazine called *Hawk and Whippoorwill*, dedicated to poems of man and nature.

Derleth died of a heart attack on July 4, 1971,*[6] and is buried in St. Aloysius Cemetery in Sauk City.*[1] The U.S. 12 bridge over the Wisconsin River is named in his honor.

61.2 Career

Derleth wrote more than 150 short stories and more than 100 books during his lifetime.

61.2.1 The Sac Prairie Saga

Derleth wrote an expansive series of novels, short stories, journals, poems, and other works about Sac Prairie (whose prototype is Sauk City). Derleth intended this series to comprise up to 50 novels telling the projected life-story of the region from the 19th century onwards, with analogies to Balzac's *Human Comedy* and Proust's *Remembrance of Things Past*.

This, and other early work by Derleth, made him a well-known figure among the regional literary figures of his time: early Pulitzer Prize winners Hamlin Garland and Zona Gale, as well as Sinclair Lewis, the last both an admirer and critic of Derleth.

As Edward Wagenknecht wrote in *Cavalcade of the American Novel*, “What Mr. Derleth has that is lacking...in modern novelists generally, is a country. He belongs. He writes of a land and a people that are bone of his bone and flesh of his flesh. In his fictional world, there is a unity much deeper and more fundamental than anything that can be conferred by an ideology. It is clear, too, that he did not get the best, and most fictionally useful, part of his background material from research in the library; like Scott, in his Border novels, he gives, rather,

the impression of having drunk it in with his mother's milk.”

Jim Stephens, editor of *An August Derleth Reader*, (1992), argues: “what Derleth accomplished...was to gather a Wisconsin mythos which gave respect to the ancient fundament of our contemporary life.”

The author inaugurated the *Sac Prairie Saga* with four novellas comprising *Place of Hawks*, published by Loring & Mussey in 1935. At publication, *The Detroit News* wrote: “Certainly with this book Mr. Derleth may be added to the American writers of distinction.”*[7]

Derleth's first novel, *Still is the Summer Night*, was published two years later by the famous Charles Scribners' editor Maxwell Perkins, and was the second in his *Sac Prairie Saga*.

Village Year, the first in a series of journals—meditations on nature, Midwestern village American life, and more—was published in 1941 to praise from *The New York Times Book Review*: “A book of instant sensitive responsiveness...recreates its scene with acuteness and beauty, and makes an unusual contribution to the Americana of the present day.” The *New York Herald Tribune* observed that “Derleth...deepens the value of his village setting by presenting in full the enduring natural background; with the people projected against this, the writing comes to have the quality of an old Flemish picture, humanity lively and amusing and loveable in the foreground and nature magnificent beyond.” James Grey, writing in the *St. Louis Dispatch* concluded, “Derleth has achieved a kind of prose equivalent of the *Spoon River Anthology*.”

In the same year, *Evening in Spring* was published by Charles Scribners & Sons. This work Derleth considered among his finest. What *The Milwaukee Journal* called “this beautiful little love story”, is an autobiographical novel of first love beset by small-town religious bigotry. The work received critical praise: *The New Yorker* considered it a story told “with tenderness and charm”, while the *Chicago Tribune* concluded: “It's as though he turned back the pages of an old diary and told, with rekindled emotion, of the pangs of pain and the sharp, clear sweetness of a boy's first love.” Helen Constance White, wrote in *The Capital Times* that it was “...the best articulated, the most fully disciplined of his stories.”

These were followed in 1943 with *Shadow of Night*, a Scribners' novel of which *The Chicago Sun* wrote: “Structurally it has the perfection of a carved jewel...A psychological novel of the first order, and an adventure tale that is unique and inspiring.”

In November 1945, however, Derleth's work was attacked by his one-time admirer and mentor, Sinclair Lewis. Writing in *Esquire*, Lewis observed, “It is a proof of Mr. Derleth's merit that he makes one want to make the journey and see his particular Avalon: The Wisconsin River shining among its islands, and the castles of Baron Pierneau and Hercules Dousman. He is

a champion and a justification of regionalism. Yet he is also a burly, bounding, bustling, self-confident, opinionated, and highly-sweatered young man with faults so grievous that a melancholy perusal of them may be of more value to apprentices than a study of his serious virtues. If he could ever be persuaded that he isn't half as good as he thinks he is, if he would learn the art of sitting still and using a blue pencil, he might become twice as good as he thinks he is—which would about rank him with Homer.” Derleth good humoredly reprinted the criticism along with a photograph of himself sans sweater, on the back cover of his 1948 country journal: *Village Day-book*.

A lighter side to the *Sac Prairie Saga* is a series of quasi-autobiographical short stories known as the “Gus Elker Stories”, amusing tales of country life that Peter Ruber, Derleth's last editor, said were “...models of construction and...fused with some of the most memorable characters in American literature.” Most were written between 1934 and the late 1940s, though the last, “Tail of the Dog”, was published in 1959 and won the *Scholastic Magazine* short story award for the year. The series was collected and republished in *Country Matters* in 1996.

Walden West, published in 1961, is considered by many Derleth's finest work. This prose meditation is built out of the same fundamental material as the series of *Sac Prairie* journals, but is organized around three themes: “the persistence of memory...the sounds and odors of the country...and Thoreau's observation that the ‘mass of men lead lives of quiet desperation.’” A blend of nature writing, philosophic musings, and careful observation of the people and place of “*Sac Prairie*.” Of this work, George Vukelich, author of “*North Country Notebook*”, writes: “Derleth's *Walden West* is...the equal of Sherwood Anderson's *Winesburg, Ohio*, Thornton Wilder's *Our Town*, and Edgar Lee Masters' *Spoon River Anthology*.” This was followed eight years later by *Return to Walden West*, a work of similar quality, but with a more noticeable environmentalist edge to the writing, notes critic Norbert Blei.

A close literary relative of the *Sac Prairie Saga* was Derleth's *Wisconsin Saga*, which comprises several historical novels.

61.2.2 Detective and mystery fiction

Detective fiction represented another substantial body of Derleth's work. Most notable among this work was a series of 70 stories in affectionate pastiche of *Sherlock Holmes*, whose creator, Sir Arthur Conan Doyle, he admired greatly. These included one published novel as well (*Mr. Fairlie's Final Journey*). The series features a (Sherlock Holmes-styled) British detective named *Solar Pons*, of *Praed Street* in London. The series was greatly admired by such notable writers and critics of mystery and detective fiction as Ellery Queen (Frederic Dannay),

Anthony Boucher, Vincent Starrett and Howard Haycraft.

In his 1944 volume *The Misadventures of Sherlock Holmes*, Ellery Queen wrote of Derleth's *The Norcross Riddle*, an early Pons story: “How many budding authors, not even old enough to vote, could have captured the spirit and atmosphere with as much fidelity?” Queen adds, “...and his choice of the euphonic *Solar Pons* is an appealing addition to the fascinating lore of Sherlockian nomenclature.” Vincent Starrett, in his foreword to the 1964 edition of *The Casebook of Solar Pons*, wrote that the series is “...as sparkling a galaxy of Sherlockian pastiches as we have had since the canonical entertainments came to an end.”

Despite close similarities to Doyle's creation, Pons lived in the post-World War I era, in the decade of the 1920s. Though Derleth never wrote a Pons novel to equal *The Hound of the Baskervilles*, editor Peter Ruber wrote: “...Derleth produced more than a few *Solar Pons* stories almost as good as Sir Arthur's, and many that had better plot construction.”

Although these stories were a form of diversion for Derleth, Ruber, who edited *The Original Text Solar Pons Omnibus Edition* (2000), argued: “Because the stories were generally of such high quality, they ought to be assessed on their own merits as a unique contribution in the annals of mystery fiction, rather than suffering comparison as one of the endless imitators of *Sherlock Holmes*.”

Some of the stories were self-published, through a new imprint called “*Mycroft & Moran*”, an appellation of humorous significance to Holmesian scholars. For approximately a decade, an active supporting group was the *Praed Street Irregulars*, patterned after the *Baker Street Irregulars*.

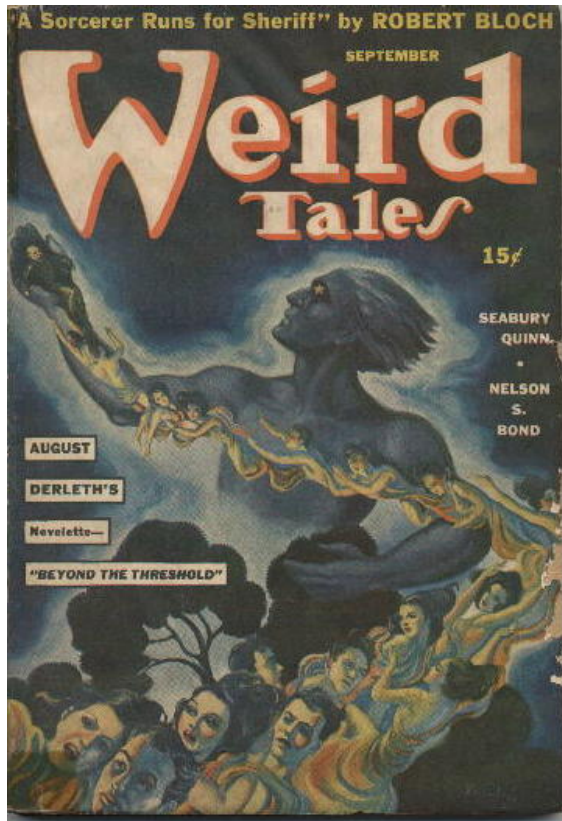
In 1946, Conan Doyle's two sons made some attempts to force Derleth to cease publishing the *Solar Pons* series, but the efforts were unsuccessful and eventually withdrawn.*[8]

Derleth's mystery and detective fiction also included a series of works set in *Sac Prairie* and featuring Judge Peck as the central character.

61.2.3 Youth and children's fiction

Derleth wrote many and varied children's works, including biographies meant to introduce younger readers to explorer Fr. Marquette, as well as Ralph Waldo Emerson and Henry David Thoreau. Arguably most important among his works for younger readers, however, is the *Steve and Sim Mystery Series*, also known as the *Mill Creek Irregulars series*.*[9] The ten-volume series, published between 1958 and 1970, is set in *Sac Prairie* of the 1920s and can thus be considered in its own right a part of the *Sac Prairie Saga*, as well as an extension of Derleth's body of mystery fiction. Robert Hood, writing in the *New York Times* said: “Steve and Sim, the major

characters, are twentieth-century cousins of Huck Finn and Tom Sawyer; Derleth's minor characters, little gems of comic drawing." The first novel in the series, *The Moon Tenders*, does, in fact, involve a rafting adventure down the *Wisconsin River*, which led regional writer Jesse Stuart to suggest the novel was one that "older people might read to recapture the spirit and dream of youth." The connection to the *Sac Prairie Saga* was noted by the *Chicago Tribune*: "Once again a small midwest community in 1920s is depicted with perception, skill, and dry humor."



Derleth's first Mythos story, "Beyond the Threshold" was featured on the cover of *Weird Tales* in September 1941

61.2.4 Arkham House and the "Cthulhu Mythos"

Derleth was a correspondent and friend of H. P. Lovecraft – when Lovecraft wrote about "le Comte d'Erlette" in his fiction, it was in homage to Derleth. Derleth invented the term "Cthulhu Mythos" to describe the fictional universe described in the series of stories shared by Lovecraft and other writers in his circle.

When Lovecraft died in 1937, Derleth and Donald Wandrei assembled a collection of Lovecraft's stories and tried to get them published. Existing publishers showed little interest, so Derleth and Wandrei founded Arkham House in 1939 for that purpose. The name of the company derived from Lovecraft's fictional town of Arkham, Massachusetts, which features in many of his stories. In

1939 Arkham House published *The Outsider and Others*, a huge collection that contained most of Lovecraft's known short stories. Derleth and Wandrei soon expanded Arkham House and began a regular publishing schedule after its second book, *Someone in the Dark*, a collection of some of Derleth's own horror stories, was published in 1941.

Following Lovecraft's death, Derleth wrote a number of stories based on fragments and notes left by Lovecraft. These were published in *Weird Tales* and later in book form, under the byline "H. P. Lovecraft and August Derleth", with Derleth calling himself a "posthumous collaborator." This practice has raised objections in some quarters that Derleth simply used Lovecraft's name to market what was essentially his own fiction; S. T. Joshi refers to the "posthumous collaborations" as marking the beginning of "perhaps the most disreputable phase of Derleth's activities".*[10]

A significant number of H. P. Lovecraft fans and critics, such as Dirk W. Mosig,*[11] S. T. Joshi,*[12] and Richard L. Tierney*[13] were dissatisfied with Derleth's invention of the term *Cthulhu Mythos* (Lovecraft himself used *Yog-Sothothery*) and his presentation of Lovecraft's fiction as having an overall pattern reflecting Derleth's own Christian world view, which they contrast with Lovecraft's depiction of an amoral universe. However Robert M. Price points out that while Derleth's tales are distinct from Lovecraft's in their use of hope and his depiction of a struggle between good and evil, nevertheless the basis of Derleth's systemization are found in Lovecraft. He also suggests that the differences can be over stated:

Derleth was more optimistic than Lovecraft in his conception of the Mythos, but we are dealing with a difference more of degree than kind. There are indeed tales wherein Derleth's protagonists get off scot-free (like "The Shadow in the Attic", "Witches' Hollow", or "The Shuttered Room"), but often the hero is doomed (e.g., "The House in the Valley", "The Peabody Heritage", "Something in Wood"), as in Lovecraft. And it must be remembered that an occasional Lovecraftian hero does manage to overcome the odds, e.g., in "The Horror in the Museum", "The Shunned House", and "The Case of Charles Dexter Ward".*[14]

Derleth also treated Lovecraft's *Old Ones* as representatives of elemental forces, creating new fictional entities to flesh out this framework.

Such debates aside, Derleth's founding of Arkham House and his successful effort to rescue Lovecraft from literary obscurity are widely acknowledged by practitioners in the horror field as seminal events in the field. For instance, Ramsey Campbell has acknowledged Derleth's encouragement and guidance during the early part of his own writing career,*[15] and Kirby McCauley has cited Der-

leth and Arkham House as an inspiration for his own anthology, *Dark Forces*.^[16] Arkham House and Derleth published *Dark Carnival*, the first book by Ray Bradbury, as well. Brian Lumley cites the importance of Derleth to his own Lovecraftian work, and contends in a 2009 introduction to Derleth's work that he was "...one of the first, finest, and most discerning editors and publishers of macabre fiction."

Important as was Derleth's work to rescue H.P. Lovecraft from literary obscurity at the time of Lovecraft's death, Derleth also built a body of horror and spectral fiction of his own; still frequently anthologized. The best of this work, recently reprinted in four volumes of short stories—most of which were originally published in *Weird Tales*, illustrates Derleth's original abilities in the genre. While Derleth considered his work in this genre less important than his most serious literary efforts, the compilers of these four anthologies, including Ramsey Campbell, note that the stories still resonate after more than fifty years.

In 2009, *The Library of America* selected Derleth's story *The Panelled Room* for inclusion in its two-century retrospective of American Fantastic Tales.

61.2.5 Other works

Derleth also wrote many historical novels, as part of both the *Sac Prairie Saga* and the *Wisconsin Saga*. He also wrote history; arguably most notable among these was *The Wisconsin: River of a Thousand Isles*, published in 1942. The work was one in a series entitled "The Rivers of America", conceived by writer Constance Lindsay Skinner in the *Great Depression* as a series that would connect Americans to their heritage through the history of the great rivers of the nation. Skinner wanted the series to be written by artists, not academicians. Derleth, while not a trained historian, was, according to former Wisconsin state historian William F. Thompson, "...a very competent regional historian who based his historical writing upon research in the primary documents and who regularly sought the help of professionals..." In the foreword to the 1985 reissue of the work by *The University of Wisconsin Press*, Thompson concluded: "No other writer, of whatever background or training, knew and understood his particular 'corner of the earth' better than August Derleth."

Derleth wrote several volumes of poems, as well as biographies of Zona Gale, Ralph Waldo Emerson and Henry David Thoreau.

He also wrote introductions to several collections of classic early 20th century comics, such as *Buster Brown*, *Little Nemo in Slumberland*, and *Katzenjammer Kids*, as well as a book of children's poetry entitled *A Boy's Way*, and the foreword to *Tales from an Indian Lodge* by Phebe Jewell Nichols. Derleth also wrote under the noms de plume Stephen Grendon, Kenyon Holmes and Tally Mason.

Derleth's papers and comic book collection (valued at a considerable sum upon his death) were donated to the *Wisconsin Historical Society* in Madison.^[17]

61.3 Bibliography

61.3.1 Novels

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- *Restless is the River* (1939)
- *Evening in Spring* (1941)
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- *The House of Moonlight* (1953)

Other

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- *The Man on All Fours* (1934)
- *Three Who Died* (1935)
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- *Sentence Deferred* (1939)
- *The Narracong Riddle* (1940)
- *Bright Journey* (1940)
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- *Mischief in the Lane* (1944)
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61.3.2 Sac Prairie Saga

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- *Country Matters* (1996)
- *Return to Sac Prairie* (1996)
- *The Lost Sac Prairie Novels* (2000), including *The Odyssey of Janna Meade* (first published in the *Star Weekly* magazine December 3, 1949); *The Wind in the Cedars* (also as *Happiness Shall Not Escape*) (first published in Redbook Magazine, January 1946), *Lamplight for the Dark* (first published in Redbook Magazine January 1941); *Shane's Girls* (also as *Happiness is a Gift*) (first published in Redbook Magazine 1948)

61.3.3 Solar Pons

- “*In Re: Sherlock Holmes*” – *The Adventures of Solar Pons* (UK: *The Adventures of Solar Pons*) (1945)
- *The Memoirs of Solar Pons* (1951)
- *Three Problems for Solar Pons* (1952)
- *The Return of Solar Pons* (1958)

- *The Reminiscences of Solar Pons* (1961)
- *Mr. Fairlie's Final Journey* (1968)
- *The Casebook of Solar Pons* (1965)
- *A Praed Street Dossier* (1968)
- *The Chronicles of Solar Pons* (1973)
- *The Solar Pons Omnibus* (1982)
- *The Final Adventures of Solar Pons* (1998)

Horror & Lovecraft-Mythos

- *Someone in the Dark* (1941)
- *Something Near* (1945)
- *Not Long for this World* (1948)
- *The Survivor and Others* (1957) with H. P. Lovecraft
- *The Mask of Cthulhu* (1958)
- *Lonesome Places* (1962)
- *The Trail of Cthulhu* (1962)
- *Mr. George and Other Odd Persons* (1963) as Stephen Grendon
- *Colonel Markesan and Less Pleasant People* (1966) with Mark Schorer
- *The Watchers Out of Time and Others* (1974) with H. P. Lovecraft
- *Dwellers in Darkness* (1976)
- *In Lovecraft's Shadow* (1998)
- *Who Shall I Say is Calling & Other Stories* S. Deziemianowicz, ed. (2009)
- *The Sleepers and Other Wakeful Things* (2009)
- *August Derleth's Eerie Creatures* (2009)
- *That Is Not Dead: The Black Magic & Occult Stories by August Derleth* (2009)

Science fiction

- *Harrigan's File* (1975)

Other

- *Consider Your Verdict* (1937) as Tally Mason



Derleth's novelette "The Seal of the Damned" was the cover story in the July 1957 issue of *Fantastic Universe*, illustrated by Virgil Finlay

61.3.4 Short fiction

- Bat's Belfry (1926)
- The Coffin of Lissa (1926)
- The Devil's Pay (1926)
- The Night Rider (1927)
- The River (1927)
- The Sleepers (1927)
- The Turret Room (1927)
- The Conradi Affair (1928) with Carl W. Ganzlin
- The Philosophers' Stone (1928)
- The Statement of Justin Parker (1928)
- The Tenant at Number Seven (1928)
- The Tenant (1928)
- The Three-Storied House (1928)
- "Melodie in E Minor" (1929)
- The Deserted Garden (1929)
- A Dinner at Imola (1929)
- He Shall Come (1929)
- The House on the Highway (1929)
- The Inheritors (1929)
- An Occurrence in an Antique Shop (1929)
- Old Mark (1929)
- Scarlatti's Bottle (1929)
- The Adventure of the Black Cardinal (1930)*[18]
- "Just a Song at Twilight" (1930)
- Across the Hall (1930)
- The Lilac Bush (1930)
- A Matter of Sight (1930)
- Mrs. Bentley's Daughter (1930)
- The Pacer (1930)
- The Portrait (1930)
- The Whistler (1930)
- The Bridge of Sighs (1931)
- The Captain Is Afraid (1931)
- Prince Borgia's Mass (1931)
- The Bishop Sees Through (1932)
- The Shadow on the Sky (1932)
- The Sheraton Mirror (1932)
- Those Who Seek (1932)
- The House In the Magnolias (1932)
- Birkett's Twelfth Corpse (1933)
- An Elegy for Mr. Danielson (1933)
- Nellie Foster (1933)
- The Thing that Walked on the Wind (1933)
- The Vanishing of Simmons (1933)
- The White Moth (1933)
- A Cloak From Messer Lando (1934)
- Feigman's Beard (1934)
- The Metronome (1934)
- Wild Grapes (1934)
- Mr. Berbeck Had a Dream (1935)
- Muggridge's Aunt (1935)
- Lesandro's Familiar (1936)

- The Return of Sarah Purcell (1936)
- The Satin Mask (1936)
- The Telephone in the Library (1936)
- Glory Hand (1937)
- McGovern's Obsession (1937)
- The Panelled Room (1937)
- The Shuttered House (1937)
- The Wind from the River (1937)
- Three Gentlemen in Black (1938)
- Logoda's Heads (1939)
- Mrs. Elting Does Her Part (1939)
- The Second Print (1939)
- *The Return of Hastur* (1939)
- After You, Mr. Henderson (1940)
- Bramwell's Guardian (1940)
- The Sandwin Compact (1940)
- "Come to Me!" (1941)
- Altimer's Amulet (1941)
- *Beyond the Threshold* (1941)
- Compliments of Spectro (1941)
- Ithaqua (1941)
- Here, Daemos! (1942)
- Lansing's Luxury (1942)
- Mrs. Corter Makes Up Her Mind (1942)
- Headlines for Tod Shayne (1942)
- Mr. Ames' Devil (1942)
- Baynter's Imp (1943)
- McElwin's Glass (1943)
- No Light for Uncle Henry (1943)
- A Thin Gentleman with Gloves (1943)
- A Wig for Miss DeVore (1943)
- No Light for Uncle Henry (1943)
- The Dweller in Darkness (1944)
- Lady Macbeth of Pimley Square (1944)
- Pacific 421 (1944)
- The Trail of Cthulhu (also as The House on Curwen Street) (1944)
- Carousel (1945)
- The God-Box (1945)
- The Inverness Cape (1945)
- The Lost Day (1945)
- Mrs. Lannisfree (1945)
- The Watcher from the Sky (1945)
- A Collector of Stones (1946)
- Pikeman (1946)
- A Little Knowledge (1948)
- *The Lonesome Place* (1948)
- Saunder's Little Friend (1948)
- Something in Wood (1948)
- The Whippoorwills in the Hills (1948)
- Kingsridge 214 (1949)
- The Slayers and the Slain (1949)
- The Testament of Claiborne Boyd (also as The Gorge Beyond Salapunco) (1949)
- Twilight Play (1949)
- The Closing Door (1950)
- The Fifth Child (1950)
- The Island Out of Space (1950)
- The Ormolu Clock (1950)
- Potts' Triumph (1950)
- A Room in a House (1950)
- The Keeper of the Key (1951)
- A Knocking in the Wall (1951)
- The Man Who Rode the Saucer (1951)
- The Other Side of the Wall (1951)
- Something from Out There (1951)
- "Who Shall I Say is Calling?" (1952)
- The Black Island (1952)
- The Lost Path (1952)
- McIlvaine's Star (1952)
- The Night Road (1952)

- The Place of Desolation (1952)
- “Sexton, Sexton, in the Wall” (1953)
- Century Jumper (1953)
- A Corner for Lucia (1953)
- The Detective and the Senator (1953)
- The Disc Recorder (1953)
- The Ebony Stick (1953)
- The House in the Valley (1953)
- Invaders from the Microcosm (1953)
- The Maugham Obsession (1953)
- A Traveler in Time (1953)
- Mark VII (1954)
- The Mechanical House (1954)
- The Penfield Misadventure (1954)
- The Place in the Woods (1954)
- The Remarkable Dingdong (1954)
- Thinker, Mark VII (1954)
- The Dark Boy (1956)
- The Martian Artifact (1957)
- The Seal of R'lyeh (1957)
- Halloween for Mr. Faulkner (1959)
- Lovecraft and “The Pacer” (excerpt) (1959)
- The Adventure of the Intarsia Box (1964)
- By Rocket to the Moon (1965)
- Ferguson's Capsules (1966)
- The Adventure of the Unique Dickensians (1968)
- An Eye for History (1975)
- Protoplasm (1975)

61.3.5 Journals (Sac Prairie Saga)

- *Atmosphere of Houses* (1939)
- *Village Year: A Sac Prairie Journal* (1941)
- *Village Daybook* (1947)
- *Countryman's Journal* (1963)
- *Walden West* (1961)
- *Wisconsin Country: A Sac Prairie Journal* (1965)
- *Return to Walden West* (1970)

61.3.6 Poems

- Incubus (1934)
- Omega (1934)
- To a Spaceship (1934)
- Man and the Cosmos (1935)
- “Only Deserted” (1937)
- The Shores of Night (1947)
- Providence: Two Gentlemen Meet at Midnight (1948)
- Jacksnipe Over (1971)
- Something Left Behind (1971)

61.3.7 Poetry collections

- *Hawk on the Wind* (1938)
- *Man Track Here* (1939)
- *Here on a Darkling Plain* (1940)
- *Wind in the Elms* (1941)
- *Rind of Earth* (1942)
- *And You, Thoreau!* (1944)
- *Selected Poems* (1944)
- *The Edge of Night* (1945)
- *Habitant of Dusk* (1946)
- *A Boy's Way* (1947) (Illustrated by Claire Victor Dwiggins)
- *It's a Boy's World* (1948)
- *Rendezvous in a Landscape* (1952)
- *Psyche* (1953)
- *Country Poems* (1956)
- *West of Morning* (1960)
- *This Wound* (1962)

61.3.8 Essays/articles

- Introduction (The Mask of Cthulhu) (unknown)
- Foreword (Who Knocks?) (1946)
- Foreword (The Night Side) (1947)
- Introduction (The Sleeping and the Dead) (1947)
- Foreword (Not Long for This World) (1948)
- Introduction (Strange Ports of Call) (1948)
- Introduction (The Other Side of the Moon) (1949)
- Introduction (Beyond Time and Space) (1950)
- Foreword (The Outer Reaches) (1951)
- Introduction (The Haunter of the Dark) (1951)
- Introduction (Beachheads in Space) (1952)
- Introduction (Worlds of Tomorrow) (1953)
- Foreword (Time to Come) (1954)
- Introduction (Beachheads in Space) (1954)
- Introduction (Portals of Tomorrow) (1954)
- Introduction (Worlds of Tomorrow) (1955)
- Foreword (Dark Mind, Dark Heart) (1962)
- Foreword (Time to Come) (1963)
- H. P. Lovecraft And His Work (1963)
- H. P. Lovecraft And His Work (1963)
- Introduction (Mr. George and Other Odd Persons) (1963)
- Introduction (Worlds of Tomorrow) (1963)
- Introduction (Beachheads in Space) (1964)
- Introduction (From Other Worlds) (1964)
- Foreword (The Night Side) (1966)
- Foreword (The Unspeakable People) (1969)
- Clark Ashton Smith: Master of Fantasy (1974) with Donald Wandrei

61.3.9 Biography

- *Still Small Voice* (1940) – biography of newspaper-woman and writer Zona Gale
- *H.P.L.: A Memoir* (1945)
- *Some Notes on H. P. Lovecraft* (1959)
- *Concord Rebel: A Life of Henry D. Thoreau* (1962)
- *Emerson, Our Contemporary* (1970)

61.3.10 History

- *The Wisconsin: River of a Thousand Isles* (1942)
- *The Milwaukee Road: Its First Hundred Years* (1948)
- *Saint Ignatius and the Company of Jesus* (1956)
- *Columbus and the New World* (1957)
- *Father Marquette and the Great Rivers* (1959)
- *Wisconsin Murders* (1968)

61.3.11 Anthologies

- *Poetry Out of Wisconsin* (1937)
- *Sleep No More* (1944)
- *Who Knocks?* (1946)
- *The Night Side* (1946)
- *The Sleeping and the Dead* (1947)
- *Strange Ports of Call* (1948)
- *The Other Side of the Moon* (1949)
- *Beyond Time and Space* (1950)
- *Far Boundaries* (1951)
- *The Outer Reaches* (1951)
- *Beachheads in Space* (1952)
- *Night's Yawning Peal: A Ghostly Company* (1952)
- *Worlds of Tomorrow* (1953)
- *Portals of Tomorrow* (1954)
- *Time to Come* (1954)
- *Dark Mind, Dark Heart* (1962)
- *New Worlds for Old* (1963)
- *The Sleeping and the Dead* (abridged) (1963)
- *The Time of Infinity* (1963)
- *The Unquiet Grave* (1963)
- *When Evil Wakes* (1963)
- *From Other Worlds* (1964)
- *Over the Edge* (1964)
- *Travellers by Night* (1967)
- *Tales of the Cthulhu Mythos* (1969)
- *Dark Things* (1971)
- *New Horizons: Yesterday's Portraits of Tomorrow* (1998)

As Stephen Grendon

- The Drifting Snow (1939)
- A Gentleman from Prague (1944)
- Alannah (1945)
- Dead Man's Shoes (1946)
- Bishop's Gambit (1947)
- The Extra Passenger (1947)
- The Ghost Walk (1947)
- Mr. George (1947)
- Parrington's Pool (1947)
- Blessed Are the Meek (1948)
- Mara (1948)
- The Night Train to Lost Valley (1948)
- The Tsanta in the Parlor (1948)
- The Tsantsa in the Parlor (1948)
- The Wind in the Lilacs (1948)
- The Blue Spectacles (1949)
- Mrs. Manifold (1949)
- Open, Sesame! (1949)
- The Song of the Pewee (1949)
- The Man on B-17 (1950)
- Balu (1949)
- Miss Esperson (1962)

With H. P. Lovecraft

- **The Lurker at the Threshold** (1945)
- The Survivor (1954)
- **Wentworth's Day** (1957)
- The Gable Window (1957)
- The Shadow Out of Space (1957)
- The Ancestor (1957)
- The Lamp of Alhazred (1957)
- The Peabody Heritage (1957)
- The Shuttered Room (1959)
- The Dark Brotherhood (1966)
- The Horror from the Middle Span (1967)
- Innsmouth Clay (1971)
- The Watchers Out of Time (1974) (unfinished)

With Marc R. Schorer

- The Elixir of Life (1926)
- The Marmoset (1926)
- The Black Castle (1927)
- The Owl on the Moor (1928)
- Riders in the Sky (1928)
- The Pacer (1930)
- In the Left Wing (1932)
- The Lair of the Star-Spawn (1932)
- Laughter in the Night (1932)
- Red Hands (1932)
- The Carven Image (1933)
- The Return of Andrew Bentley (1933)
- Colonel Markesan (1934)
- A Matter of Faith (1934)
- Death Holds the Post (1936)
- They Shall Rise (1936)
- The Woman at Loon Point (1936)
- Spawn of the Maelstrom (1939)
- The Vengeance of Ai (1939)
- The Occupant of the Crypt (1947)
- The Figure with the Scythe (1973)

Other collaborations

- The Churchyard Yew (1947) as Joseph Sheridan Le Fanu
- The Adventure of the Snitch in Time (1953) with **Mack Reynolds**
- The Adventure of the Ball of Nostradamus (1955) with **Mack Reynolds**
- The House in the Oaks (1971) with **Robert E. Howard**

Media adaptations

- “The Metronome” – *The Unforeseen* (TV, 1960)
- “The Incredible Doctor Markesan” – *Thriller* (TV, 1962)
- “House – with Ghost” – *Night Gallery* (TV, 1971)
- “The Dark Boy” – *Night Gallery* (TV, 1971)
- “Logoda's Head” – *Night Gallery* (TV, 1971)

*[19]

Awards

- O'Brien Roll of Honour for short story, 1933
- Guggenheim fellow, 1938

61.4 See also

- August Derleth Award
- List of authors of new Sherlock Holmes stories
- List of horror fiction authors
- List of people from Wisconsin
- Mark Schorer
- Sherlock Holmes pastiches
- Sauk City, Wisconsin

61.5 Notes

- [1] “August Derleth Services Wednesday in Sauk City”, *Capital Times*, July 6, 1971, p. 24, col. 2.
- [2] “Author August Derleth Dies” . *Capital Times*. July 5, 1971. p. 1, col. 6.
- [3] Derleth, August. “An Autobiography.” Archived July 4, 2008, at the [Wayback Machine](#).
- [4] Starett, Vincent (September 26, 1948). “Books Alive” . *Chicago Tribune*. p. 4-4. Retrieved March 7, 2015.
- [5] “Obituary: April R. Derleth” .
- [6] “Author August Derleth Dies” . *Capital Times*. July 5, 1971. p. 1, col. 6. August Derleth, 62, famed Wisconsin author and publisher, died Sunday of an apparent heart attack.
- [7] Wandrei, Donald (1962). *100 books by August Derleth*. Arkham House. p. 115. Retrieved February 14, 2011.
- [8] Peter Ruber. “Introduction” in August Derleth, *The Final Adventures of Solar Pons*, Shelburne, Ont.: M&M, 1998.

- [9] *The Mill Creek Irregulars* by August Derleth
- [10] Joshi, H. P. *Lovecraft: A Life*, Necronomicon Press 1996, p.638.
- [11] Mosig, “H. P. Lovecraft: Myth Maker” (1976), collected in *Mosig at Last*, Necronomicon Press 1997.
- [12] Joshi, H. P. *Lovecraft: A Life*, Necronomicon Press 1996, pp. 403–4.
- [13] “The Derleth Mythos” in Meade & Penny Frierson (eds), *HPL* (1972)
- [14] <http://crypt-of-cthulhu.com/lovecraftderleth.htm>
- [15] For example, in *The Count of Thirty* (Necronomicon Press 1993), p.11.
- [16] Kirby McCauley, Introduction, *Dark Forces* (1980).
- [17] Derleth, August, 1909–1971
- [18] *Gangster Stories*, March 1930.
- [19] Kim Newman (ed) *The BFI Companion to Horror*. London: Cassell, 1996, p. 92

61.6 References

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- Works by or about August Derleth in libraries (WorldCat catalog)
- August Derleth at the Internet Speculative Fiction Database
- Works by August Derleth at Open Library


61.7 Further reading

- Robert Bloch. "Two Great Editors". *Is No 4* (Oct 1971). Reprint in Bloch's *Out of My Head*. Cambridge MA: NESFA Press, 1986, 71-79.
- Lin Carter. "A Day in Derleth Country". *Is No 4* (Oct 1971). Reprint in *Crypt of Cthulhu* 1, No 6.
- John Howard. "The Ghosts of Sauk County". *All Hallows* 18 (1998); in Howard's *Touchstones: Essays on the Fantastic*. Staffordshire UK: Alchemy Press, 2014.

61.8 External links

- The August Derleth Society
- A short autobiography
- A more detailed biography
- Arkham House Publishers founded by Derleth
- Stanton & Lee Publishers founded by Derleth
- August Derleth Bibliography

Works

- Works by August William Derleth at Project Gutenberg
- Works by or about August Derleth at Internet Archive
- Works by August Derleth at LibriVox (public domain audiobooks) 

Chapter 62

Thoth

This article is about the Ancient Egyptian deity. For other meanings of “Thoth”, or of “Djehuti” and similar, see [Thoth \(disambiguation\)](#).

Thoth or **Djehuti** (/ˈθɒθ/ or /ˈtoʊt/; from Greek Θόθ *thōth*, from Egyptian *ḏḥwty*, perhaps pronounced */tʃiˈhau̯ti:/ or */jiˈhau̯ti:/, depending on the phonological interpretation of Egyptian's emphatic consonants) was one of the deities of the Egyptian pantheon. In art, he was often depicted as a man with the head of an ibis or a baboon, animals sacred to him. His feminine counterpart was Seshat, and his wife was Ma'at.* [3]

Thoth's chief temple was located in the city of Khmun,* [note 1]* [4] later called Hermopolis Magna during the Greco-Roman era* [5] (in reference to him through the Greeks' interpretation that he was the same as their god Hermes) and *Shmounein* in the Coptic rendering, and was partially destroyed in 1826 CE.* [6] In that city, he led the Ogdoad pantheon of eight principal deities. He also had numerous shrines within the cities of Abydos, Hesert, Urit, Per-Ab, Rekhui, Ta-ur, Sep, Hat, Pselket, Talmsis, Antcha-Mutet, Bah, Amen-heri-ab, and Ta-kens.* [7]

Thoth played many vital and prominent roles in Egyptian mythology, such as maintaining the universe, and being one of the two deities (the other being Ma'at) who stood on either side of Ra's boat.* [8] In the later history of ancient Egypt, Thoth became heavily associated with the arbitration of godly disputes,* [9] the arts of magic, the system of writing, the development of science,* [10] and the judgment of the dead.* [11]

nounced as a **consonant**, not a vowel.* [13] However, many write “Djehuty”, inserting the letter 'e' automatically between consonants in Egyptian words, and writing 'w' as 'u', as a convention of convenience for English speakers, not the transliteration employed by Egyptologists.* [14]

According to Theodor Hopfner,* [15] Thoth's Egyptian name written as *ḏḥwty* originated from *ḏḥw*, claimed to be the oldest known name for the ibis although normally written as *hbj*. The addition of *-ty* denotes that he possessed the attributes of the ibis.* [16] Hence his name means “He who is like the ibis” .



Thoout, Thoth Deux fois Grand, le Second Hermès, N372.2A, Brooklyn Museum

62.1 Name

62.1.1 Etymology

The Egyptian pronunciation of *ḏḥwty* is not fully known, but may be reconstructed as */ḏiˈhau̯ti/, based on the Ancient Greek borrowing *Thōth* (Θόθ [tʰɔːtʰ]) or *Theut* and the fact that it transliterated into Sahidic Coptic variously as *Thoout*, *Thōth*, *Thoot*, *Thaut*, as well as Bohairic Coptic *Thōout*. The final *-y* may even have been pro-

62.1.2 Further names and spellings

Djehuty is sometimes alternatively rendered as **Jehuti**, **Jehuty**, **Tahuti**, **Tehuti**, **Zehuti**, **Techu**, or **Tetu**. Greek versions **Thot**, **Thout** and **Thoth** are derived from the letters *ḏhwty*.

Not counting differences in spelling, Thoth had many names and titles, like other goddesses and gods. (Similarly, each **Pharaoh**, considered a god himself, had five different names used in public.*[17])

Among the names used are *A*, *Sheps*, *Lord of Khemennu*, *Asten*, *Khenti*, *Mehi*, *Hab*, and *A'an*.*[18]

In addition, Thoth was also known by specific aspects of himself, for instance the moon god *Iah-Djehuty*, representing the Moon for the entire month.*[19] The Greeks related Thoth to their god **Hermes** due to his similar attributes and functions.*[20] One of Thoth's titles, "Thrice great" (see Titles) was translated to the Greek *τρισιμέγιστος* (*trismégistos*), making **Hermes Trismegistus**.*[21]

62.2 Depictions



Stela showing a male adorer standing before 2 Ibises of Thoth. Limestone, sunken relief. Early 19th Dynasty. From Egypt. The Petrie Museum of Egyptian Archaeology, London

Thoth has been depicted in many ways depending on the era and on the aspect the artist wished to convey. Usually, he is depicted in his human form with the head of an ibis.*[22] In this form, he can be represented as the reckoner of times and seasons by a headdress of the lunar disk sitting on top of a crescent moon resting on his head. When depicted as a form of **Shu** or **Ankher**, he was depicted to be wearing the respective god's headdress. Sometimes he was also seen in art to be wearing



Depiction of Thoth as a baboon (c. 1400 BC), in the British Museum

the **Atef** crown or the **United Crowns** of Upper and Lower Egypt.*[16] When not depicted in this common form, he sometimes takes the form of the ibis directly.*[22]

He also appears as a dog-faced baboon or a man with the head of a baboon when he is *A'an*, the god of equilibrium.*[23] In the form of *A'ah-Djehuty* he took a more human-looking form.*[24] These forms are all symbolic and are metaphors for Thoth's attributes. The Egyptians did not believe these gods actually looked like humans with animal heads.*[25] For example, *Ma'at* is often depicted with an ostrich feather, "the feather of truth," on her head,*[26] or with a feather for a head.*[27]

62.3 Attributes

Thoth's roles in Egyptian mythology were many. He served as a **mediating** power, especially between good and evil, making sure neither had a decisive victory over the other.*[28] He also served as scribe of the gods,*[29] credited with the invention of writing and alphabets (i.e. hieroglyphs) themselves.*[30] In the underworld, **Duat**, he appeared as an ape, *A'an*, the god of equilibrium, who reported when the scales weighing the deceased's heart against the feather, representing the principle of *Ma'at*, was exactly even.*[31]



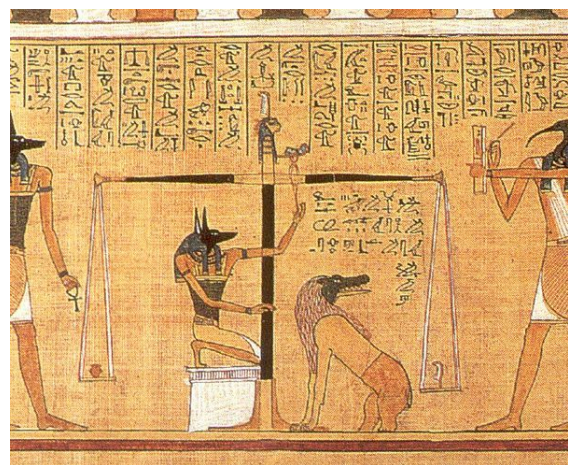
Lee Lawrie, Thoth (1939). Library of Congress John Adams Building, Washington, D.C.

The ancient Egyptians regarded Thoth as One, self-begotten, and self-produced.*[22] He was the master of both physical and moral (i.e. divine) law,*[22] making proper use of Ma'at.*[32] He is credited with making the calculations for the establishment of the heavens, stars, Earth,*[33] and everything in them.*[32] Compare this to how his feminine counterpart, Ma'at was the force which maintained the Universe.*[34] He is said to direct the motions of the heavenly bodies. Without his words, the

Egyptians believed, the gods would not exist.*[29] His power was unlimited in the Underworld and rivalled that of Ra and Osiris.*[22]

The Egyptians credited him as the author of all works of science, religion, philosophy, and magic.*[35] The Greeks further declared him the inventor of astronomy, astrology, the science of numbers, mathematics, geometry, land surveying, medicine, botany, theology, civilized government, the alphabet, reading, writing, and oratory. They further claimed he was the true author of every work of every branch of knowledge, human and divine.*[30]

62.4 Mythology



This detail scene, from the Papyrus of Hunefer (c. 1275 BCE), shows the scribe Hunefer's heart being weighed on the scale of Maat against the feather of truth, by the jackal-headed Anubis. The ibis-headed Thoth, scribe of the gods, records the result. If his heart equals exactly the weight of the feather, Hunefer is allowed to pass into the afterlife. If not, he is eaten by the waiting chimeric devouring creature Ammit composed of the deadly crocodile, lion, and hippopotamus. Vignettes such as these were a common illustration in Egyptian books of the dead.

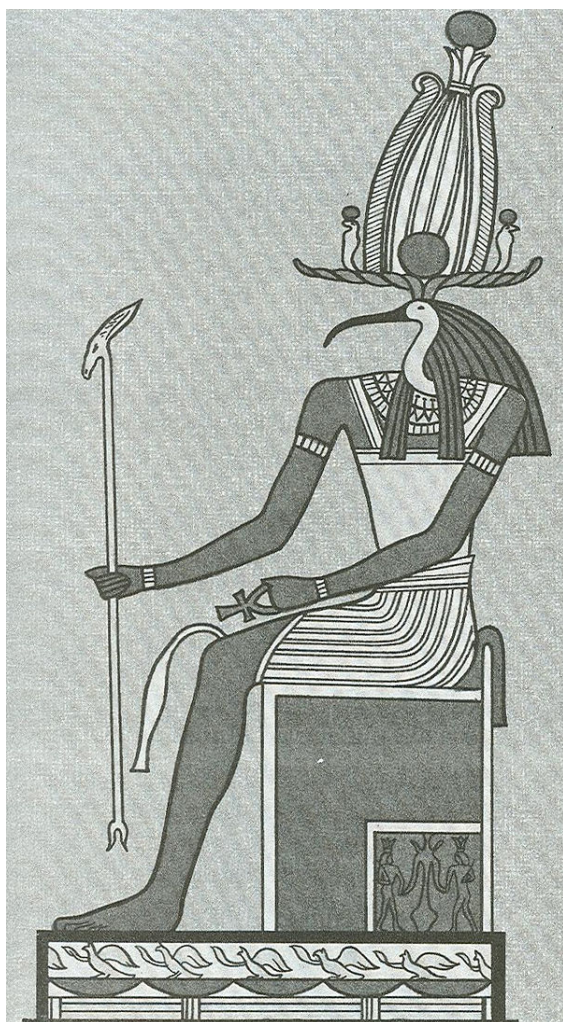
Thoth has played a prominent role in many of the Egyptian myths. Displaying his role as arbitrator, he had overseen the three epic battles between good and evil. All three battles are fundamentally the same and belong to different periods. The first battle took place between Ra and Apep, the second between Heru-Bekhutet and Set, and the third between Horus and Set. In each instance, the former god represented order while the latter represented chaos. If one god was seriously injured, Thoth would heal them to prevent either from overtaking the other.

Thoth was also prominent in the Asarian myth, being of great aid to Isis. After Isis/Aset gathered together the pieces of Asar's dismembered body, he gave her the words to resurrect him so she could be impregnated and bring forth Horus. After a battle between Horus and

Set in which the latter plucked out Horus' eye, Thoth's counsel provided him the wisdom he needed to recover it. Thoth was the god who always speaks the words that fulfill the wishes of Ra.

This mythology also credits him with the creation of the 365-day calendar. Originally, according to the myth, the year was only 360 days long and Nut was sterile during these days, unable to bear children. Thoth gambled with the Moon for $1/72$ nd of its light ($360/72 = 5$), or 5 days, and won. During these 5 days, Nut and Geb gave birth to Ausar (Osiris), Set, Auset (Isis), and Nebt-Het (Nephthys).

62.5 History



Thoth, sitting on his throne

Thoth was originally a moon god. The moon not only provides light at night, allowing time to still be measured without the sun, but its phases and prominence gave it a significant importance in early astrology/astronomy. The cycles of the moon also organized much of Egyptian society's rituals and events, both civil and religious.

Consequently, Thoth gradually became seen as a god of wisdom, magic, and the measurement and regulation of events and of time.*[36] He was thus said to be the secretary and counselor of the sun god Ra, and with Ma'at (truth/order) stood next to Ra on the nightly voyage across the sky.

Thoth became credited by the ancient Egyptians as the inventor of writing, and was also considered to have been the scribe of the underworld; and the Moon became occasionally considered a separate entity, now that Thoth had less association with it and more with wisdom. For this reason Thoth was universally worshipped by ancient Egyptian scribes. Many scribes had a painting or a picture of Thoth in their "office". Likewise, one of the symbols for scribes was that of the ibis.

In art, Thoth was usually depicted with the head of an ibis, possibly because the Egyptians saw curve of the ibis' beak as a symbol of the crescent moon.*[37] Sometimes, he was depicted as a baboon holding up a crescent moon, as the baboon was seen as a nocturnal and intelligent creature. The association with baboons led to him occasionally being said to have as a consort Astennu, one of the (male) baboons at the place of judgment in the underworld. On other occasions, Astennu was said to be Thoth himself.

During the late period of Egyptian history, a cult of Thoth gained prominence due to its main centre, Khmun (Hermopolis Magna), also becoming the capital. Millions of dead ibis were mummified and buried in his honour. The rise of his cult also led to his cult seeking to adjust mythology to give Thoth a greater role.

Thoth was inserted in many tales as the wise counselor and persuader, and his association with learning and measurement led him to be connected with Seshat, the earlier deification of wisdom, who was said to be his daughter, or variably his wife. Thoth's qualities also led to him being identified by the Greeks with their closest matching god Hermes, with whom Thoth was eventually combined as Hermes Trismegistus, also leading to the Greeks' naming Thoth's cult centre as Hermopolis, meaning *city of Hermes*.

It is also considered that Thoth was the scribe of the gods rather than a messenger. Anpu (or Hermanubis) was viewed as the messenger of the gods, as he travelled in and out of the Underworld and presented himself to the gods and to humans. It is more widely accepted that Thoth was a record keeper, not a divine messenger. In the Papyrus of Ani copy of the Egyptian Book of the Dead the scribe proclaims "I am thy writing palette, O Thoth, and I have brought unto thee thine ink-jar. I am not of those who work iniquity in their secret places; let not evil happen unto me."*[38] Chapter XXXb (Budge) of the Book of the Dead is by the oldest tradition said to be the work of Thoth himself.*[39]

There was also an Egyptian pharaoh of the Sixteenth dynasty named Djehuty (Thoth) after him, and who reigned

for three years.

62.6 Modern cultural references

See also: Ancient Egyptian deities in popular culture § Thoth

Thoth has been seen as a god of wisdom and has been used in modern literature, especially since the early 20th century when ancient Egyptian ideas were quite popular.

- Aleister Crowley named his Egyptian style Tarot deck "The Book of Thoth", in reference to the theory that Tarot cards were the Egyptian book of Thoth.
- H. P. Lovecraft also used the word "Thoth" as the basis for his god, "Yog-Sothoth", a god of knowledge.*[40]
- In Mika Waltari's *The Egyptian*, the illegitimate son of Sinuhe is named after Thoth, much to the surprise of his father.
- Thoth is mentioned as one of the pantheon in the 1831 issue of *The Wicked + The Divine*.
- Thoth appears as Mr. Ibis in Neil Gaiman's *American Gods*.
- The principle mecha in *Zone of the Enders* is named Jehuty.
- Thoth is a playable character in the battle arena game *Smite*.
- In the 2016 film *Gods of Egypt*, Thoth is played by Chadwick Boseman.*[41]
- Thoth is the name of a psychically generated entity in the anime *JoJo's Bizarre Adventure*.

62.7 See also

- Eye of Horus
- *The Book of Thoth*
- Thout, the first month of the Coptic calendar

62.8 Notes

- [1] Not to be confused with the deity Khnum.

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- [2] Bleeker, C. J. (1973). *Hathor and Thoth: Two Key Figures of the Ancient Egyptian Religion*, pp. 121–123
- [3] Thutmose III: A New Biography By Eric H Cline, David O'Connor University of Michigan Press (January 5, 2006)p. 127
- [4] *National Geographic Society: Egypt's Nile Valley Supplement Map*. (Produced by the Cartographic Division)
- [5] *National Geographic Society: Egypt's Nile Valley Supplement Map: Western Desert portion*. (Produced by the Cartographic Division)
- [6] Miroslav Verner, *Temple of the World: Sanctuaries, Cults, and Mysteries of Ancient Egypt* (2013) 149
- [7] (Budge *The Gods of the Egyptians* Thoth was said to be born from the skull of set also said to be born from the heart of Ra.p. 401)
- [8] (Budge *The Gods of the Egyptians* Vol. 1 p. 400)
- [9] (Budge *The Gods of the Egyptians* Vol. 1 p. 405)
- [10] (Budge *The Gods of the Egyptians* Vol. 1 p. 414)
- [11] (Budge *The Gods of the Egyptians* p. 403)
- [12] Hieroglyphs verified, in part, in (Budge *The Gods of the Egyptians* Vol. 1 p. 402) and (Collier and Manley p. 161)
- [13] Information taken from phonetic symbols for Djehuty, and explanations on how to pronounce based upon modern rules, revealed in (Collier and Manley pp. 2–4, 161)
- [14] (Collier and Manley p. 4)
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- [17] (Collier and Manley p. 20)
- [18] (Budge *The Gods of the Egyptians* Vol. 1 pp. 402–3)
- [19] (Budge *The Gods of the Egyptians* Vol. 1 pp. 412–3)
- [20] (Budge *The Gods of the Egyptians* p. 402)
- [21] (Budge *The Gods of the Egyptians* Vol. 1 p. 415)
- [22] (Budge *The Gods of the Egyptians* Vol. 1 p. 401)
- [23] (Budge *The Gods of the Egyptians* Vol. 1 p. 403)
- [24] (Budge *The Gods of the Egyptians* Vol. 1 plate between pp. 408–9)
- [25] Allen, James P. (2000). *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs*, p. 44.
- [26] Allen, op. cit., p. 115

- [27] (Budge *The Gods of the Egyptians* Vol. 1 p. 416)
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- [32] (Budge *The Gods of the Egyptians* Vol. 1 p. 407)
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- [34] (Budge *Gods of the Egyptians* Vol. 1 pp. 407–8)
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- [38] *The Book of the Dead* by E. A. Wallis Budge, 1895, Gramercy, 1999, p. 562, ISBN 0-517-12283-9
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Chapter 63

Book of Thoth

This article is about several ancient Egyptian books. For the book by Aleister Crowley, see [The Book of Thoth \(Crowley\)](#).

Book of Thoth is a name given to many ancient Egyptian texts supposed to have been written by Thoth, the Egyptian god of writing and knowledge. They include many texts that were claimed to exist by ancient authors, and a magical book that appears in an Egyptian work of fiction.

63.1 Texts that are known or claimed to exist

The Egyptians stored many texts, on a wide range of subjects, in “Houses of Life”, the libraries contained within temple complexes. As Thoth was the god of knowledge, many of these texts were claimed to be his work. ^[1] The Egyptian historian Manetho said that Thoth wrote 36,525 books. ^[2]

The church father Clement of Alexandria, in the sixth book of his work *Stromata*, mentions forty-two books used by Egyptian priests that he says contain “the whole philosophy of the Egyptians”. All these books, according to Clement, were written by Hermes (a pre-existing Greek god that the Greeks likened to Thoth, claiming they were one and the same god, having similar qualities, i.e. both invented writing). Translation from Egyptian language and concepts to Greek language and concepts was not entirely accurate and some of the Egyptian authenticity was lost. Among the subjects they cover are hymns, rituals, temple construction, astrology, geography, and medicine. ^[3]

The Egyptologists Richard Lewis Jasnow and Karl-Theodor Zauzich have dubbed a long Egyptian text from the Ptolemaic period “the Book of Thoth”. This Demotic text, known from more than forty fragmentary copies, consists of a dialogue between a person called “The-one-who-loves-knowledge” and a figure that Jasnow and Zauzich identify as Thoth. The topics of their conversation include the work of scribes, various aspects of the gods and their sacred animals, and the Duat, the realm of

the dead. ^[4]

63.2 Fictional book

The fictional *Book of Thoth* appears in an ancient Egyptian story from the Ptolemaic period. The book, written by Thoth, is said to contain two spells, one of which allows the reader to understand the speech of animals, and one of which allows the reader to perceive the gods themselves. ^[5]

According to the story, the book was originally hidden at the bottom of the Nile near Coptos, where it was locked inside a series of boxes guarded by serpents. The Egyptian prince Neferkaptah fought the serpents and retrieved the book, but in punishment for his theft from Thoth, the gods killed his wife Ahwere and son Merib. Neferkaptah committed suicide and was entombed along with the book. Generations later, the story's protagonist, Setne Khamwas (a character based on the historical prince Khaemwaset), steals the book from Neferkaptah's tomb despite opposition from Neferkaptah's ghost. Setne then meets a beautiful woman who seduces him into killing his children and humiliating himself in front of the pharaoh. He discovers that this episode was an illusion created by Neferkaptah, and in fear of further retribution, Setne returns the book to Neferkaptah's tomb. At Neferkaptah's request, Setne also finds the bodies of Neferkaptah's wife and son and buries them in Neferkaptah's tomb, which is then sealed. ^[6]

The story reflects the Egyptian belief that the gods' knowledge is not meant for humans to possess. ^[7]

63.3 In popular culture

The *Book of Thoth* is often featured in fiction with Egyptian or supernatural themes. Novels that do so include *Brood of the Witch-Queen* (1918) by Sax Rohmer; *Moses, Man of the Mountain* (1938) by Zora Neale Hurston; *Mumbo Jumbo* (1972) by Ishmael Reed; *The Rosetta Key* (2008) by William Dietrich; and *The Serpent's Shadow* (2012) by Rick Riordan. The *Book* plays a role in Henry

H. Neff's juvenile fantasy series *The Tapestry* and Lynne Ewing's young adult series *Sisters of Isis*.

In the third arc of the manga (and anime) *JoJo's Bizarre Adventure*, the antagonist Boingo's supernatural ability is named Thoth and takes the form of a fortune-telling comic book. In the Japanese novel (and anime) *Myriad Colors Phantom World*, the protagonist has an ability called “The Book of Thoth”.

The *Book of Thoth* also appears in video games. For example, it is a side-quest element in *Shin Megami Tensei: Strange Journey*. In both the multi-player online battle arena *Smite* and *Board Game Online*, the *Book of Thoth* is a useable item.

63.4 See also

- Etteilla, who originally described tarot cards as pages from the *Book of Thoth*
- *Emerald Tablets of Thoth*

63.5 References

Citations

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Chapter 64

The Thing on the Doorstep

"**The Thing on the Doorstep**" is a horror short story by American writer **H. P. Lovecraft**, part of the **Cthulhu Mythos** universe. It was written in August 1933, and first published in the January 1937 issue of *Weird Tales*.

64.1 Plot summary



The story ends with the arrival of a hunched figure on the protagonist's doorstep.

Daniel Upton, the story's narrator, explains that he has killed his best friend, Edward Derby, and that he hopes his account will prove that he is not a murderer. He begins by describing Derby's life and career. He then tells of Asenath Waite, a female classmate of Derby's at

Miskatonic University, and how the two had wed. Asenath brings with her three unpleasant servants from her home in Innsmouth, Massachusetts.

A few years later, people start to notice a change in Derby's abilities. Derby confides in Upton, telling him strange stories of Asenath, and how he believes her father, Ephraim Waite, may not actually be dead. Upton is later called to pick up Derby, who has been found in Chesuncook, Maine, rambling incoherently. On the trip back, Derby tells of Asenath using his body, and suggests that it is in fact Ephraim who resides in the body of Asenath. Before finishing, he has a small seizure and rapidly changes personality, asking Upton to ignore what he might have just said.

A few months later, Derby shows up at Upton's door and says he has found a way to keep Asenath away; to stop her from using his body. Derby finishes renovations on his old family house, yet seems strangely reluctant to leave Asenath's old place. Upton receives a visit from Derby, who begins raving about his wife and father-in-law. Upton gets him to sleep, but has Derby taken to a sanitarium in Arkham. The Sanitarium calls Upton to tell him that Derby's "reason has suddenly come back", though upon visiting, Upton can see it is not the true personality of Edward Derby.

Upton is roused from his sleep by a knocking at his door, using "Edward's old signal of three-and-two strokes". Upton believes it may be Derby, but opens his door to find a "dwarfed, humped" messenger concealed under Derby's large coat, carrying a letter from Derby. The letter explains that Derby had in fact killed Asenath and buried her body in their cellar. Despite this, "Asenath" (possibly Ephraim's soul) managed to take control of his body while he was in the sanitarium, meaning that "the thing on the doorstep" was actually Derby inhabiting Asenath's putrefying corpse. The note implores Upton to go to the sanitarium to kill Derby, who has now been permanently possessed by Ephraim's soul the way he imagines the original Asenath once was. Upton does so, though he reveals that he is afraid of having his soul transferred as well.

64.2 Characters

64.2.1 Edward Pickman Derby

Edward Pickman Derby (1890–1933), the protagonist of the story, is a poet and husband of Asenath Waite. Lovecraft's depiction of Derby's childhood is considered to be in large part autobiographical.*[1]

Perhaps his private education and coddled seclusion had something to do with his premature flowering. An only child, he had organic weaknesses which startled his doting parents and caused them to keep him closely chained to their side. He was never allowed out without his nurse, and seldom had a chance to play unconstrainedly with other children. All this doubtless fostered a strange secretive life in the boy, with imagination as his one avenue of freedom...

In self-reliance and practical affairs, however, Derby was greatly retarded because of his coddled existence. His health had improved, but his habits of childish dependence were fostered by over-careful parents, so that he never travelled alone, made independent decisions, or assumed responsibilities.

It is considered unlikely, however, that the typically self-deprecating Lovecraft was thinking of himself when he described Derby as a child prodigy and young literary sensation:

He was the most phenomenal child scholar I have ever known, and at seven was writing verse of a sombre, fantastic, almost morbid cast which astonished the tutors surrounding him... Young Derby's odd genius developed remarkably, and in his eighteenth year his collected nightmare-lyrics made a real sensation when issued under the title *Azathoth and Other Horrors*.

The title of Derby's book suggests that Lovecraft had **Clark Ashton Smith** in mind, who won acclaim at the age of nineteen when he published a book of poetry called *The Star-Treader and Other Poems* (1912). Another possible model is Alfred Galpin, a friend of Lovecraft's who was eleven years his junior, whom he described as being “immensely my superior” in intellect.*[2]

In writing that Derby's “attempts to grow a moustache were discernible only with difficulty”, Lovecraft evoked his protégé **Frank Belknap Long**, whom he frequently teased for the same reason.*[3]

Derby's correspondence with “the notorious Baudelairean poet Justin Geoffrey” is an homage to the **Robert**

E. Howard Cthulhu Mythos story “The Black Stone” (1931).

Like Upton, Pickman and Derby are both old Salem names. There is a suggestion in Lovecraft's fiction that the three families are closely allied; Richard Upton Pickman is the title character of “**Pickman's Model**”, while the Nathaniel Derby Pickman Foundation underwrites the Antarctic expedition in *At the Mountains of Madness*.*[4]

Peter Cannon notes that the protagonist's character drives the plot of “The Thing on the Doorstep” more than in most Lovecraft stories. “Where cosmic forces usually overtake the typical Lovecraft hero such as Peaslee by chance, here Derby has only his own weak personality to blame for his falling victim to his wife's nefarious designs.”*[5]

64.2.2 Daniel Upton

Daniel Upton (ca. 1882–?), is story's narrator and the best friend of its protagonist, Edward Derby. After attending **Harvard University** and apprenticing with a **Boston** architect, he sets up his own practice in **Arkham**. He is married and, at about the age of 28, has a son, Edward Derby Upton.

Upton is an old **Salem, Massachusetts** name, reflecting the fact that Arkham is largely a fictionalized version of Salem. Lovecraft described **Winslow Upton**, a Brown University professor, as a “friend of the family”.*[6]

In **Fritz Leiber**'s story “To Arkham and the Stars” (1966), Upton is credited with designing **Miskatonic University**'s new Administration Building and the Pickman Nuclear Lab, described as “magnificent structures wholly compatible with the old quadrangle.” **Albert Wilmarth** remarks in the story that Upton “has had a distinguished career ever since he was given a clean bill of mental health and discharged with a verdict of ‘justified homicide’”.*[7]

64.2.3 Asenath Waite Derby

Asenath Waite Derby (1905–1932) is the wife of Edward Derby and the daughter of Ephraim Waite. She is described as “dark, smallish, and very good looking except for over-protuberant eyes”—a look common to people from Asenath's hometown of **Innsmouth**. Combined with the fact that her mother was Ephraim's “unknown wife who always went veiled”, there is a strong suggestion that Asenath is a **Deep One** hybrid of the sort described in Lovecraft's *The Shadow over Innsmouth*. The story suggests “Asenath” may not actually be in the story at all, but that her body is in fact being possessed by her father (or possibly Kamog) the entire time, who is now attempting to transfer into Derby's body.

In the Bible, **Asenath** is the wife of Joseph and the mother of Ephraim. **S. T. Joshi** claims that her name translates



Asenath Waite from the cover for *Innsmouth Magazine Collected Issues 1-4*.

as “she belongs to her father”, and that “in the tale Asenath is literally ‘possessed’ by her father.” * [8]

Peter Cannon writes that Asenath Derby makes “The Thing on the Doorstep”, “the only Lovecraft story with a strong or important female character”—although the question is complicated by the tale’s “gender-swapping situation”. * [9]

64.2.4 Ephraim Waite

Ephraim Waite is the aged father of Asenath Waite. He is said “to have been a prodigious magical student in his day”, and is described as having a “wolfish, saturnine face” with a “tangle of iron-grey beard.” He “died insane” at about the time that Asenath entered the Hall School. Despite being an Innsmouth native, Ephraim appears to be entirely human as he had not transformed into a Deep One in his old age.

According to Robert M. Price, the model for Waite was real-world occultist Arthur Edward Waite, best known for the Rider-Waite Tarot deck. * [10]

64.2.5 Kamog

“Kamog” is the name used by Ephraim Waite in the coven. Conversely, it is possibly the name a non-human entity that possessed him and his family.

64.3 Connections to other stories

The story makes frequent references to elements from other Lovecraft stories, including places (Arkham, Miskatonic University, Innsmouth, Kingsport), books (the *Necronomicon*, *Book of Eibon*, *Unaussprechlichen Kulten* - Edward Derby says that the books should be burned towards the tale’s end), and entities (Azathoth, Shub-Niggurath, Shoggoths). Lovecraft returned to the theme of mind-transference in *The Shadow Out of Time* (1935).

Two novels suggested as inspirations for “The Thing on the Doorstep” are Barry Pain’s *An Exchange of Souls* (1911), about a scientist’s invention that allows him to switch personalities with his wife, and H. B. Drake’s *The Remedy* (1925; published in the U.S. as *The Shadowy Thing*), in which a character with the power of mind-transference comes back from the dead by possessing the body of an injured friend. * [11]

Peter Cannon wrote two sequels to “The Thing on the Doorstep”: “The Revenge of Azathoth” (1994) and “The House of Azathoth” (1996). *Dark Adventure Radio Theatre: The Shadow over Innsmouth* makes an oblique reference to “The Thing on the Doorstep” by referring to the Waites as a prominent Innsmouth family. Alan Moore’s Lovecraft-retelling graphic novel *Providence*, part 6, features a character based on Asenath/Ephraim.

64.4 Reception

According to Peter Cannon, “Most critics agree that ‘The Thing on the Doorstep’ ranks among ‘the poorest of Lovecraft’s later tales.’” He criticizes it for its “obvious and melodramatic plot, punctuated by patches of histrionic monologue,” as well as its “rather formulaic” Arkham background. * [12] Robert Weinberg deprecates “The Thing on the Doorstep” as “not one of his [Lovecraft’s] best stories” * [13] and S.T. Joshi in *H. P. Lovecraft: A Life* refers to it as “one of Lovecraft’s poorest stories.”

Lin Carter likewise dismisses the tale as “curiously minor and somehow unsatisfying...a sordid little domestic tragedy...wholly lacking in the sort of cosmic vision that makes Lovecraft’s best stories so memorable.” * [14]

These criticisms are curious given that many of Lovecraft’s tales did not pretend or aspire to being “tales of cosmic vision” - the early Dunsanian fantasies, “The Terrible Old Man,” “The Picture in the House” and “In the

Vault” to name but a few. L. Sprague de Camp offers a more balanced view, describing the tale as “in the middle rank of Lovecraft’s stories: below his best but far above the *Weird Tales* average,” adding that “Lovecraft paid more heed than usual to character in this story” *[15]

64.5 Adaptation

Alberto Breccia adapted the story in 1973.

A film adaptation was released in 2014, *[16] adapted by Mary Jane Hansen and directed by Tom Gliserman. The film updates the setting to modern times and makes some other plot changes. *[17]

64.6 References

- [1] Joshi and Cannon, p. 243
- [2] Joshi and Schultz, pp. 264-265.
- [3] Joshi and Schulz, p. 265.
- [4] Joshi and Cannon, p. 219, 241.
- [5] Cannon, p. 9.
- [6] S. T. Joshi and Peter Cannon, *More Annotated Lovecraft*, p. 219.
- [7] Fritz Leiber, “To Arkham and the Stars” , *Tales of the Lovecraft Mythos*, pp. 319-320.
- [8] Joshi, p. 247.
- [9] Peter Cannon, “Introduction” , *More Annotated Lovecraft*, p. 9.
- [10] Robert M. Price, *The Azathoth Cycle*, p. vi.
- [11] Joshi and Schultz, p. 264.
- [12] Peter Cannon, “Introduction” , *More Annotated Lovecraft*, p. 9.
- [13] Weinberg, p. 42.
- [14] Carter, p. 102.
- [15] Sprague de Camp, p. 383.
- [16] IMDB, *The Thing on the Doorstep* (2014)
- [17] SFF Audio Podcast episode 396, READALONG: The Thing On The Doorstep by H.P. Lovecraft

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64.8 External links

- Works related to *The Thing on the Doorstep* at Wikisource
- *The Thing on the Doorstep* title listing at the Internet Speculative Fiction Database

Chapter 65

Simon Necronomicon

The *Simon Necronomicon* is a purported grimoire written by an unknown author, with an introduction by a man identified only as “Simon”. Materials presented in the book are a blend of ancient Middle Eastern mythological elements, with allusions to the writings of H. P. Lovecraft and Aleister Crowley, woven together with a story about a man known as the “Mad Arab”.

The book was released in 1977 by Schlangekraft, Inc. in a limited edition hardback printing, followed by a paperback release by Avon Books, and a subsequent paperback release by Bantam Books.

65.1 Simon's introduction

The introduction to the book (comprising about 80 pages of a total of 263) is the only part that Simon claims to have written. It relates how Simon and his associates were introduced to a Greek translation of the *Necronomicon* by a mysterious monk. Simon claims that after experimenting with the text, they verified that the work is a genuine collection of magical rituals that predates most known religions, and warns that anyone attempting to use the *Necronomicon* may “unleash dangerous forces”. The introduction attempts to establish links between H. P. Lovecraft, Aleister Crowley and ancient mythology (including Sumerian, Babylonian, Assyrian, and Chaldean myths and rituals), and draw parallels to other religions (such as Christianity, Wicca, Satanism and Hebrew Mythology). Some of the discussion is based on a supposed connection between Crowley and Lovecraft first espoused by Kenneth Grant.

65.2 “The Testimony of the Mad Arab”

In addition to an introduction, the book uses a frame story titled “The Testimony of the Mad Arab”. The “Testimony” is in two parts, forming a prologue and an epilogue to the core *Necronomicon*. The author describes himself as a “Mad Arab”.

The prologue explains how the Arab first came to discover

the dark secrets that he is recording, accidentally witnessing an arcane ritual performed by a cult that worships Tiamat, in which both the demons Kutulu and Humwawa are conjured.

In the epilogue, the Mad Arab is haunted by premonitions of his gruesome death. He realizes that the horrors of the *Necronomicon* are enraged and seek revenge upon him for revealing their existence to the world. The text is littered with non sequiturs and arcane incantations, presented as indication of his unstable mental state and his desire to protect himself from perceived danger. He is unable to sign his work, and thus remains nameless.

65.3 Magic

Much of the book is a collection of magic rituals and conjurations. Many incantations and seals are described. Most of these are intended to ward off evil or to invoke the Elder Gods to one's aid. Some of them are curses to be used against one's enemies. The incantations are written in a mixture of English and more ancient languages, with a few possible misspellings in the romanization of the archaic words. There are also several words that do not appear to be from any known language.

The many magical seals in the book pertain to particular gods and demons, and are used when invoking or summoning the entity with which each is associated. In some cases there are specific instructions on how to inscribe the seals and amulets, including the materials that should be used and the time of day for their creation; in other cases, only the seal itself is given.

For some rituals, the book mentions that sacrifices should be offered. One ritual in particular describes a human sacrifice of 11 men, needed to enchant a knife that can summon Tiamat (p. 160-161).

Both the introduction and the book's marketing make sensational claims for the book's magical power. The back blurb claims it is “the most potent and potentially, the most dangerous Black Book known to the Western World,” and that its rituals will bring “beings and monsters” into “physical appearance”. The book's introduction gives readers frequent warnings that the powers it

contains are potentially life-threatening, and that perfect mental health is needed; otherwise the book is extremely dangerous. It claims a **curse** afflicted those who helped publish the book. It also claims that the **Golden Dawn** methods of magical **banishing** will not work on the entities in this book.

65.4 Good versus evil

The main theme of the book is the struggle between good and evil. The principal forces of good are the “Elder Gods”; and those of evil, the “Ancient Ones”. These two groups are populated with authentic **Mesopotamian gods and monsters** as well as fictitious ones. The Ancient Ones are older and represent primeval **chaos**. Chief among them is Tiamat. The Elder Gods are younger entities, children of the Ancient Ones, who rebelled against them and prevailed.

Included in the Simon *Necronomicon* is a story that is a variant of the **Enuma Elish**, the Babylonian creation epic. It relates how **Marduk** (Leader of the Elder Gods) slew Tiamat (Queen of the Ancient Ones), clove her body in two and created the Heaven and the Earth from the two halves. The Elder Gods also created mankind from the blood of Kingu (an Ancient One). Other Ancient Ones are imprisoned beneath the Earth or beyond the Heavens. With the exception of the terms “Elder Gods” and “Ancient Ones” (which were first popularized by the fiction of **H.P. Lovecraft**), many of these stories are derived from authentic myths.

Simon's introduction claims that Lovecraft's mythos tells of the struggle between good and evil, as personified by the good Elder Gods and the evil “Great Old Ones”. Lovecraft's work did not feature such a conflict, however; the theme of “cosmic war” derives instead from the apocryphal **Book of Enoch**, cited by Lovecraft in his essay “Supernatural Horror in Literature”, and later contributions to the **Cthulhu Mythos** by author **August Derleth**.

According to Simon, the Ancient Ones now lie “not dead but dreaming”, awaiting a day when they may return to life. To do this, they are dependent upon the **positions of the stars** as well as the **sacrifices** of their mortal followers. These ideas largely run parallel to elements of the **Cthulhu Mythos**, so much so that critics claim that this is an obvious attempt to reconcile the Simon *Necronomicon* with Lovecraft's well-known stories such as “**The Call of Cthulhu**”. The **Armageddon** and **Apocalypse** of Judeo-Christianity are also referenced: following the conflagration of the End Times, the flesh of the vanquished Leviathan is to be served up to the victorious survivors.

65.5 Controversy

65.5.1 Textual authenticity

According to one book on the topic, *The Necronomicon Files*, several portions of the *Necronomicon* bear striking similarities to other works mentioned in its bibliography, such as **R. C. Thompson's** *The Devils and Evil Spirits of Babylonia* and **James B. Pritchard's** *Ancient Near Eastern Texts Relating to the Old Testament* —to an extent that it appears unlikely that separate translations could have arrived at the same result.*[1] In addition, two members of the **Magickal Child** scene, **Khem Caigan** (the *Necronomicon's* illustrator) and **Alan Cabal**, an American occultist, have independently stated that the book was widely known as a hoax in the local occult community.*[2]

Owen Davies calls *Simon Necronomicon* “a well-constructed hoax”,*[3] but adds that making a grimoire by stitching together material from previous sources is a well-worn motif in **grimoire** history. It is their falsity that makes them genuine. The same thing is pointed out by **Dan Clore** who writes*[4] that the hoax *Necronomicons* are every bit as “authentic” as the *Lesser Key of Solomon* or the *Sixth and Seventh Books of Moses*.

65.5.2 Accusations of black magic and connections to murder

The book was featured as courtroom evidence in the murder trials of **Rod Ferrell** and **Glen Mason**, with suggestions that it played a part in **Satanic** human sacrifices. Ferrell, it is claimed, used the book during cult rituals.*[5]

65.6 Dead Names

In 2006, Avon published Simon's *Dead Names: The Dark History of the Necronomicon* (ISBN 0-06-078704-X), in which he details the history of the *Necronomicon* and attacks his critics who claim the book is a hoax. The book's conclusions are considered suspect by his critics.*[6]

65.7 References

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- [2] Cabal, Alan (June 10, 2003). “The Doom that Came to Chelsea”. *New York Press*. Retrieved 26 November 2010.
- [3] Owen Davies. 2010. *Grimoires: A History of Magic Books*. Oxford University Press, USA. pp. 268
- [4] Dan Clore. 2001. *The Lurker on the Threshold of Interpretation: Hoax Necronomicons and Paratextual Noise*. *Lovecraft Studies*, No. 42–43 (Autumn 2001).<http://www.geocities.ws/clorebeast/lurker.htm>

- [5] Harms, Dan and John Wisdom Gonce III. 2003. The Necronomicon Files. Boston: Red Wheel Weiser. pp. 203-8
- [6] “Dead Names, Dead Dog: A Guide to the Dark History of the Necronomicon”. *Papers Falling from an Attic Window*. WordPress.com. September 11, 2006. Retrieved 26 November 2010.

65.8 Related links

- [Babylonian mythology](#)
- [Cthulhu Mythos](#)
- [Necronomicon](#)
- [Peter Levenda](#)
- [Sumerian mythology](#)

65.9 External links

- [Audio Interviews with 'Simon' and Peter Levenda re: Dead Names and the Necronomicon](#)
- [Papers in the Attic Blog Page](#). A site dedicated to the practices mentioned in the *Simon Necronomicon*

Chapter 66

Yog-Sothoth

Yog-Sothoth is a cosmic entity in the fictional **Cthulhu Mythos** and **Dream Cycle** of American horror writer H. P. Lovecraft. Yog-Sothoth's name was first mentioned in Lovecraft's novella, *The Case of Charles Dexter Ward* (written 1927, first published 1941). The being is said to take the form of a conglomeration of glowing spheres.

66.1 Mythos

Imagination called up the shocking form of fabulous Yog-Sothoth—only a congeries of iridescent globes, yet stupendous in its malign suggestiveness.

—Hazel Heald and H. P. Lovecraft,
"The Horror in the Museum"

Yog-Sothoth is **coterminous** with *all* time and space yet is supposedly locked outside of the universe we inhabit. Its cosmic nature is hinted at in this passage from "Through the Gates of the Silver Key" (1934) by Lovecraft and E. Hoffmann Price:

It was an All-in-One and One-in-All of limitless being and self—not merely a thing of one Space-Time continuum, but allied to the ultimate animating essence of existence's whole unbounded sweep—the last, utter sweep which has no confines and which outreaches fancy and mathematics alike. It was perhaps that which certain secret cults of earth have whispered of as YOG-SOTHOTH, and which has been a deity under other names; that which the crustaceans of **Yuggoth** worship as the Beyond-One, and which the vaporous brains of the **spiral nebulae** know by an untranslatable Sign...

Yog-Sothoth knows all and sees all. To "please" this deity could bring knowledge of many things. However, like most beings in the mythos, to see it or learn too much about it is to court disaster. Some authors state that the favor of the god requires a human sacrifice or eternal servitude.

According to the genealogy Lovecraft devised for his characters (later published as "Letter 617" in *Selected Letters*), Yog-Sothoth is the offspring of the **Nameless Mists**, which were born of the deity **Azathoth**. Yog-Sothoth mated with **Shub-Niggurath** to produce the twin deities **Nug** and **Yeb**, while **Nug** sired **Cthulhu** through parthenogenesis.*[1] In Lovecraft's short story *The Dunwich Horror*, Yog-Sothoth impregnates a mortal woman, **Lavinia Whateley**, who then gives birth to twin sons: the humanoid **Wilbur Whateley**, and his more monstrous unnamed brother (the eponymous **Dunwich Horror**).

In the *Call of Cthulhu* RPG, Yog-Sothoth is categorized as an **Outer God**.

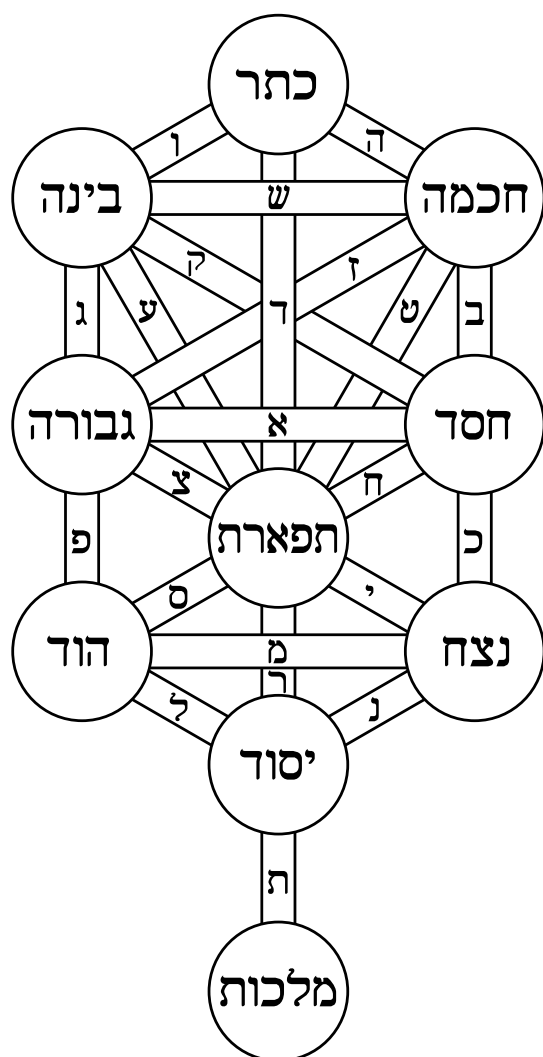
The in-universe essay *In Rerum Supernatura* in the *Call of Cthulhu* role-playing game offers a suggestion: Yog-Sothoth's name may be a transliteration of the Arabic phrase "Yaji Ash-Shuthath," more properly "yaji'u ash-shudhdhādḥ" ياجيء الشذاذ, meaning "The abnormal ones are coming."*[2]

In **Anders Fager's** short story "Grandmothers Journey" a tribe of dog or wolf-like humans (analog to the "ghouls" of the Lovecraftian mythos) is said to have sacrificed to Yog-Sothoth to become "different". In Fager's "Herr Goerings Artifact" Yog-Sothoth is invoked to protect a couple of witches from **Father Dagon**.

At the end of Lovecraft's late story *The Haunter of the Dark*, the protagonist **Robert Blake** calls on Yog-Sothoth to save him from the eponymous malignant entity which he has let loose.

66.2 Beyond the Gates of the Silver Key

In this story **Randolph Carter** actually meets him, "the Gate, the Key and the Guardian". The encounter makes it very clear that it is the point of view which defines the nature of the interaction; there is nothing inherently evil or frightening about him. He opens the gates of the Multiverse to anyone who is willing to glimpse it and unlike the "nameless devourers" he is not going to harm you or force you into what you do not want. He gives Carter



Kenneth Grant suggested Lovecraft's description of Yog-Sothoth as a conglomeration of "malignant globes" may have been inspired by the Spheres of the Qliphoth. [3]*

the option of leaving or going forward; The price is to see the true or at least partial vastness of what is, a flood of knowledge that overwhelms the current "self" .

66.3 The Old Ones

Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They have trod earth's fields, and where They still tread them, and why no one can behold Them as They tread.

—H. P. Lovecraft, "The Dunwich Horror"

Yog-Sothoth has some connection to the mysterious **Old Ones** mentioned in "The Dunwich Horror" (1929), but their nature, their number, and their connection to Yog-Sothoth are unknown. Nonetheless, they are probably allied to him in some way, since **Wilbur Whateley**, the half-human son of Yog-Sothoth, tried to summon them so that they could control Wilbur's more tainted twin and make it reproduce.

In *The Case of Charles Dexter Ward*, its name is part of an incantation that could revive the dead (and with some of the syllables reversed, slay the creature raised):

Y'AI'NG'NGAH
YOG-SOTHOTH
H'EE-L'GEB
F'AI THRODOG
UAAAH

This incantation is used in **Anders Fager's** "I saw her today at the reception" to reanimate a long dead Swedish civil servant.

66.4 Avatars of Yog-Sothoth

66.4.1 Aforgomon

Aforgomon is an obscure avatar of Yog-Sothoth invented by **Clark Ashton Smith**. He was revered by many cultures past, present, and future as the God of Time because of his **preternatural** ability to manipulate time and space. Little is known of this being's appearance because he only reveals himself to those who have angered him. However, it is known that he is accompanied by a blinding light. He is the mortal enemy of **Xexanoth**.

66.4.2 The Lurker at the Threshold

This is the name given to Yog-Sothoth in **August Derleth** and H. P. Lovecraft's novel *The Lurker at the Threshold*. In the story, **Alijah Billington** describes Yog-Sothoth's appearance as

...great globes of light massing toward the opening, and not alone these, but the breaking apart of the nearest globes, and the protoplasmic flesh that flowed blackly outward to join together and form that eldritch, hideous horror from outer space, that spawn of the blankness of primal time, that tentacled amorphous monster which was the lurker at the threshold, whose mask was as a congeries of iridescent globes, the noxious Yog-Sothoth, who froths as primal slime in nuclear chaos beyond the nethermost outposts of space and time!

66.4.3 'Umr at-Tawil

'**Umr at-Tawil** (Arabic عمر الطويل) *The [Most Ancient and] Prolonged of Life*), also spelled **Tawil At-U'mr** or **Tawil-at'Umr**,^[4] is described as an avatar of Yog-Sothoth in the story "Through the Gates of the Silver Key", by Lovecraft and E. Hoffman Price. In the story, he presides over the timeless halls beyond the Gate of the Silver Key and the strange, near-omnipotent *Ancient Ones* that dwell there. He is described as the silhouette of a man behind a strange, shimmering veil. He is one of very few apparently benign Lovecraftian Great Old Ones who does not cause insanity in those who view him.

66.4.4 The Eater of Souls

In *The Illuminatus! Trilogy* by Robert Anton Wilson and Robert Shea, Yog-Sothoth is the "Eater of Souls."

"...That the chief of these beings is referred to in the *Pnakotic Manuscripts* and the *Eltdown Shards* as *Iok Sotot*, "Eater of Souls," suggests that it was some energy or psychic vibration of the dying victim that the *Iloigor* needed...".^[5] "...in private, of course, they worshipped *Iok-Sotot*, who became the *Yog-Sothoth* of the *Necronomicon*.".^[6]

This identification is carried forward in *Grant Morrison's Zenith* series for *2000 A.D.*.

66.5 See also

- Cthulhu Mythos in popular culture

66.6 Footnotes

- [1] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. "Letter 617" . ISBN 0-87054-035-1.
- [2] Petersen, Sandy and Willis, Lynn (1992). "In Rerum Supernatura" , *Call of Cthulhu*, 5th ed., Oakland, CA: Chaosium, pp. 189–92. ISBN 0-933635-86-9.
- [3] Harms, Daniel & Gonce, John Wisdom (1998). *The Necronomicon Files*. York Beach, Maine: Red Wheel/Weiser, LLC. p. 109. ISBN 1578632692.
- [4] These 'alternate' spellings are solecisms. The Arabic language definite article *al* only takes the assimilated form *a* before a word beginning in *t*. The form should be *Tawil al Umr*. For a similar error see *Frank Herbert's Dar es Balat* (were it proper Arabic it would be *Dar el Balat*) which is erroneously formed by analogy from *Dar es Salaam* in which the article *es* is assimilated to the initial */s/* of *Salaam*.

[5] Wilson, Robert Anton and Shea, Robert. *The Eye in the Pyramid* pp.300-301

[6] *The Eye in the Pyramid* p.127

66.7 References

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- Pearsall, Anthony B. (2005). "Yog-Sothoth" . *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon. pp. 438–40. ISBN 1-56184-129-3.
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66.8 External links

- *The Dunwich Horror* public domain audiobook at LibriVox

Chapter 67

Chthonic

This article is about the Greek deities. For the band, see [Chthonic \(band\)](#). For Cthulhu mythos creatures, see [Chthonian \(Cthulhu mythos\)](#). For other uses, see [Chthon \(disambiguation\)](#).

Chthonic (UK: /ˈkθɒnɪk/, US: /ˈθɒnɪk/ from Greek



The Remorse of Orestes, where he is surrounded by the Erinyes, who were identified as chthonic beings, by William-Adolphe Bouguereau, 1862

χθόνιος *khthonios* [kʰtʰónios], “in, under, or beneath the earth”, from χθών *kthōn* “earth”)*[1] literally means “subterranean”, but the word in English describes deities or spirits of the [underworld](#), especially in [Greek religion](#). The Greek word *kthōn* is one of several for “earth”; it typically refers to that which is under the earth,*[2] rather than the living surface of the land (as [Gaia](#) or [Ge](#) does), or the land as territory (as *khora* (χώρα) does).*[3]

67.1 Chthonic Cults

Chthonic, a form of *khthonie* and *khthonios*, has a precise meaning in Greek; it refers primarily to the manner and method of offering sacrifices to a specific deity or deities, generally referred to as chthonic or chthonian deities. These include, but are perhaps not strictly limited to, [Persephone](#) and [Hades](#) in [classical mythology](#).

Nocturnal ritual sacrifice was a common practice in many



Triptolemus standing between Demeter and Kore, relief from the National Archaeological Museum of Athens

chthonic cults. When the sacrifice was a living creature, the animal was placed in a *bothros* (βόθρος, “pit”) or *megaron* (μέγαρον, “sunken chamber”)*.[4] In some Greek chthonic cults, the animal was sacrificed on a raised *bomos* (βωμός, “altar”). Offerings were usually burned whole or buried rather than being cooked and shared among the worshippers.*[5]

In his book *The Mycenaean World*, John Chadwick argues that many chthonic deities may be remnants of the native [Pre-Hellenic](#) religion and that many of the [Olympian](#) deities may come from the Proto-Greeks who overran the southern part of the [Balkan Peninsula](#) in the late third millennium BC. He does, however, note that this may be somewhat of an overgeneralization and that the origins of chthonic and Olympian deities are probably much more complex.*[6]

67.2 Distinction from Olympian cults

67.2.1 Cult type versus function

The myths associating the underworld chthonic deities and fertility were not exclusive. Myths about the later Olympian deities also described an association with the fertility and prosperity of Earth, such as Demeter and her daughter, *Persephone*, who both watched over aspects of the fertility of the land, but Demeter had a typically Olympian cult while Persephone had a chthonic one, possibly due to her association with Hades, by whom she had been captured.*[7][8]

Also, Demeter was worshiped alongside Persephone with identical *rites*, and yet occasionally was classified as an “Olympian” in late poetry and myth. The absorption of some earlier cults into the newer pantheon versus those that resisted being absorbed is suggested as providing the later myths.

67.2.2 Ambiguities in assignment

The categories *Olympian* and *chthonic* were not, however, completely separate. Some Olympian deities, such as *Hermes* and *Zeus*, also received chthonic sacrifices and *tithes* in certain locations.*[9] The deified heroes *Heracles* and *Asclepius* might be worshipped as gods or chthonic heroes, depending on the site and the time of origin of the myth.

Moreover, a few deities are not easily classifiable under these terms. *Hecate*, for instance, was typically offered puppies at *crossroads* – a practice neither typical of an Olympian sacrifice nor of a chthonic sacrifice to Persephone or the heroes – but because of her underworld roles, *Hecate* is generally classed as chthonic.

67.3 References in psychology and anthropology

In *analytical psychology*, the term chthonic has often been used to describe the spirit of nature within, the unconscious earthly impulses of the *Self*, that is one's material depths, not necessarily with negative connotations.*[10] See also *anima* and *animus* or *shadow*.

The term chthonic also has connotations with regard to gender in cultural anthropology; del Valle's *Gendered Anthropology* describes the existence of “male and female deities at every level... men associated with the above, the sky, and women associated with the below, with the earth, water of the underground, and the chthonic deities”.*[11] This was by no means universal; in Ancient Egypt the main deity of the earth was the male god Geb, his fe-

male consort was Nut, otherwise known as the sky.*[12] Greek mythology likewise has female deities associated with the sky, such as *Dike*, goddess of justice, who sits on the right side of Zeus as his advisor, and *Eos*, goddess of dawn – and *Hades* (a male) as god of the underworld.

67.4 References in structural geology

The term *allochthon* in *structural geology* is used to describe a large block of rock that has been moved from its original site of formation, usually by *low angle thrust faulting*. From the Greek “*allo*”, meaning other, and “*chthon*”, designating the process of the land mass being moved under the earth and connecting two horizontally stacked *décollements* and thus “under the earth”.*[13]

67.5 See also

- Chthonic law
- Earth mother
- Geomancy
- Life-death-rebirth deities
- Sky father

67.6 References

67.6.1 Citations

- [1] *Chthonios*, Henry George Liddell, Robert Scott, *A Greek–English Lexicon*, at Perseus.
- [2] Kearns, Emily (2011). Finkelberg, Margalit, ed. “Chthonic deities”. *The Homer encyclopedia*. Wiley. Retrieved 4 May 2017.
- [3] Elden, Stuart (9 September 2013). *The birth of territory*. University of Chicago Press. pp. 39–40. ISBN 9780226041285.
- [4] Dillon 2002, p. 114.
- [5] “The sacrifice for gods of the dead and for heroes was called *enagisma*, in contradistinction to *thysia*, which was the portion especially of the celestial deities. It was offered on altars of a peculiar shape: they were lower than the ordinary altar *bomos*, and their name was *ischara*, 'hearth'. Through them the blood of the victims, and also libations, were to flow into the sacrificial trench. Therefore they were funnel-shaped and open at the bottom. For this kind of sacrifice did not lead up to a joyous feast in which the gods and men took part. The victim was held over the trench with its head down, not, as for the celestial gods, with its neck bent back and the head uplifted; and it

was burned entirely.” (Source *The Heroes of the Greeks*, C. Kerényi pub. Thames & Hudson 1978).

- [6] Chadwick 1976, p. 85.
- [7] “Gods and Goddesses of Ancient Greece - The British Museum” . www.ancientgreece.co.uk. Retrieved 2017-05-01.
- [8] “DEMETER - Greek Goddess of Grain & Agriculture” . *Theoi Greek Mythology*. Retrieved 2017-05-01.
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- [10] Jung, C. G. (2012-02-01). *Man and His Symbols*. Random House Publishing Group. ISBN 9780307800558.
- [11] Teresa del Valle, *Gendered Anthropology*, Routledge, 1993, ISBN 0-415-06127-X, p. 108.
- [12] Geraldine Pinch, “Handbook of Egyptian Mythology” ABC-CLIO, ISBN 1-57607-242-8, p. 135.
- [13] DiPietro, Joseph A. (December 21, 2012). *Landscape Evolution in the United States: An Introduction to the Geography, Geology, and Natural History*. Newnes. p. 343. ISBN 9780123978066. Retrieved 10 February 2016.

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67.7 External links

- The dictionary definition of *chthonic* at Wiktionary

Chapter 68

The Rats in the Walls

"The Rats in the Walls" is a short story by American author H. P. Lovecraft. Written in August–September 1923, it was first published in *Weird Tales*, March 1924.*[1]

68.1 Plot summary

Set in 1923,*[2] "The Rats in the Walls" is narrated by the last descendant of the *De la Poer Family*, who has moved from Massachusetts to his ancestral estate in England, the ruined Exham Priory, following the death of his only son as a result of injuries sustained in the First World War. To the dismay of nearby residents, he restores the Priory. After moving in, the protagonist, and his cat, frequently hear the sounds of rats scurrying behind the walls. Upon investigating further and through recurring dreams involving a "swineherd" who resembles the narrator, he learns that his family maintained an underground city for centuries, where they raised generations of "human cattle"—some regressed to a quadrupedal state—to supply their taste for human flesh. This was stopped when the narrator's ancestor killed his entire family in their sleep and left the country in order to end the horror, leaving the remaining human livestock (as well as a single De la Poer whom the narrator finds in a cell) to be devoured by the rats that inhabited the underground city's cesspits. Madened by the revelations of his family's past and driven by a hereditary cruelty and his anger over his son's death, the narrator attacks one of his friends in the dark of the cavernous city and begins eating him while rambling in a mixture of Old English, Latin, and Welsh. He is subsequently subdued and placed in a mental institution. At least one other investigator, Thornton, has gone insane as well. Soon after, Exham Priory is destroyed and the investigators decide to cover up the existence of the city. The narrator maintains his innocence, proclaiming that it was "the rats, the rats in the walls", who ate the man. He continues to be plagued by the sound of rats in the walls of his cell.

68.2 Inspiration

Long after writing "The Rats in the Walls", Lovecraft wrote that the story was "suggested by a very commonplace incident—the cracking of wall-paper late at night, and the chain of imaginings resulting from it."*[3] Another entry in Lovecraft's commonplace book also seems to provide a plot germ for the story: "Horrible secret in crypt of ancient castle—discovered by dweller."*[4]

Steven J. Mariconda points to Sabine Baring-Gould's *Curious Myths of the Middle Ages* (1862–68) as a source for Lovecraft's story. The description of the cavern under the priory has many similarities to Baring-Gould's account of St. Patrick's Purgatory, a legendary Irish holy site, and the story of the priory's rats sweeping across the landscape may have been inspired by the book's retelling of the legend of Bishop Hatto, who was devoured by rats after he set fire to starving peasants during a famine (a story referenced in the legend of the Mouse Tower of Bingen).*[5]

Parts of Lovecraft's story bear a striking resemblance to Carl Jung's famous "house" dream (told to Sigmund Freud in 1909, though not well known before 1925): the descent through one's historically-stratified ancestral family home to a Romanesque cellar; lifting a hidden slab; descending stone steps to a prehistoric cave littered with bones, broken pottery, etc.*[6]

Leigh Blackmore has posited that one surface feature of the story may be found in Edgar Allan Poe's "The Fall of the House of Usher", in which Roderick Usher comments that so abnormally sensitive is his hearing that he "can hear the rats in the walls".*[7]

The Gaelic quoted at the end of the story is borrowed from Fiona Macleod's "The Sin-Eater". Macleod included a footnote that translated the passage as: "God against thee and in thy face...and may a death of woe be yours...Evil and sorrow to thee and thine!" Lovecraft wrote to Frank Belknap Long, "[T]he only objection to the phrase is that it's Gaelic instead of Cymric as the south-of-England locale demands. But as with anthropology—details don't count. Nobody will ever stop to note the difference." Robert E. Howard, however, wrote a letter in 1930 to *Weird Tales* suggesting that the language choice reflected "Lluyd's theory as to

the settling of Britain by the **Celts**—a note that, passed on to Lovecraft, initiated their voluminous correspondence.*[8] The Cymric-speaking area at that time covered not only Wales, but all of the island below **Hadrian's Wall**, with Gaelic only being spoken north of the Wall.

S. T. Joshi points to Irvin S. Cobb's "The Unbroken Chain" as a model for Lovecraft's "The Rats in the Walls".*[9] In his essay, Lovecraft writes, "Later work of Mr. Cobb introduces an element of possible science, as in the tale of hereditary memory where a modern man with a negroid strain utters words in African jungle speech when run down by a train under visual and aural circumstances recalling the maiming of his black ancestor by a rhinoceros a century before."

68.3 Characters

Delapore: The narrator. His first name is not mentioned. He changes the spelling of his name back to the ancestral "De la Poer" after moving to England.

The title of **Baron De la Poer** actually exists in the **Peerage of Ireland**, and the spelling is indeed derived from *le Poer*, Anglo-Norman for "the Poor"; it is of some interest in peerage law.

Alfred Delapore: The narrator's son, born c. 1894. He goes to England as an aviation officer during World War I, where he hears stories about his ancestors for the first time. He is badly wounded in 1918, surviving for two more years as a "maimed invalid".

Edward Norrrys: A captain in the Royal Flying Corps during World War I, Edward Norrrys befriends Alfred, and amuses him by telling him the "peasant superstitions" surrounding his family's history, which Norrrys picked up in his native Anchester. He is described as "a plump, amiable young man". He and Delapore are the ones who initially find the altar that leads to the grotto beneath the priory, and is ultimately killed and partially eaten by the now-insane Delapore, who is revealed to have hated him due to him having lived while Alfred died. It is also implied that Norrrys is the model for the "animals" that Delapore sees being herded by the Swineherd in his dreams.

The Swineherd: A nameless being (heavily implied to represent Delapore himself) that Delapore sees in his dreams, tending to his unseen herd in a twilit grotto. It is his dreams of the Swineherd that drive Delapore to investigate the city beneath the priory, as it matches the grotto that he sees in his dreams.

Sir William Brinton: One of the "eminent authorities" that accompanies Delapore's expedition beneath Exham Priory, Sir William Brinton is an archaeologist "whose excavations in the Troad excited most of the world in their day." It is Brinton who figures out how to move the counter-weighted altar that leads to the caverns, and who noted that the hewn walls must have been chiseled "from

beneath". He is the only member of the expedition who retains his composure, when they discover the horrors below the priory.

Dr. Trask: Another eminent authority, Trask is an anthropologist who is "baffled" by the "degraded mixture" he finds in the **skulls** below Exham Priory—"mostly lower than the **Piltown man** in the scale of evolution, but in every case definitely human." (The Piltown man, a supposedly prehistoric specimen discovered in 1912, was not revealed as a hoax until 1953, thirty years after the publication of "The Rats in the Walls").*[10] Trask determines that "some of the skeleton things must have descended as quadrupeds through the last twenty or more generations."

Thornton: The expedition's "psychic investigator", Thornton faints twice when confronted with the nightmarish relics below Exham Priory, and ends up committed to the **Hanwell insane asylum** with Delapore, though they are prevented from speaking to one another.

Hanwell was an actual asylum, which Lovecraft probably read of in **Lord Dunsany's** "The Coronation of Mr. Thomas Shap" in *The Book of Wonder* (1912).*[11]

Gilbert De la Poer: The first **Baron of Exham**, granted title to Exham Priory by **Henry III** in 1261. There is "no evil report" connected to the family name before this point, but within 50 years, a chronicle is referring to an unnamed De la Poer as "cursed of God".

Lady Margaret Trevor: Lady Margaret Trevor of **Cornwall** married Godfrey De la Poer, second son of the fifth Baron of Exham, probably in the 14th or 15th centuries. Such was her enthusiasm for the Exham cult, that she "became a favorite bane of children all over the countryside, and the daemon heroine of a particularly horrible old ballad not yet extinct near the **Welsh** border."

Lady Mary De la Poer: After marrying the Earl of Shrewsbury (a title invented by Lovecraft), she was killed by her new husband and mother-in-law. When they explained their reasons to the priest they confessed to, he "absolved and blessed" them for their deed.

Walter De la Poer: The eleventh Baron of Exham, he killed all the other members of his family with the help of four servants, about two weeks after making a "shocking discovery", and then fled to **Virginia**, probably in the 17th century.*[12] He is the ancestor of the American Delapores and is the only De la Poer not hated by the people of Anchester, who revere him as a hero. He was remembered as "a shy, gentle youth", and later as "harassed and apprehensive"; Francis Harley of Bellview, "another gentleman-adventurer", regarded him as "a man of unexampled justice, honor, and delicacy."

Randolph Delapore: Randolph Delapore of Carfax, the Delapore's estate on the **James River** in **Virginia**, "went among the Negros and became a **voodoo** priest, after he returned from the **Mexican War**." He is a cousin of the narrator, who regards him as "the one known scandal of

my immediate forebears”, and who sees this race-mixing life as “unpleasantly reminiscent” of the “monstrous habits” of the ancestral De la Poers.

Carfax Abbey is the name of Count Dracula's British outpost in the novel *Dracula*—a setting that has been suggested as an inspiration for Exham Priory.*[13]

Nigger Man: A cat owned by the narrator. He could detect the spectral rats. When the story was reprinted in *Zest* magazine (1950s), this name was changed to **Black Tom**.

68.4 Connections

“The Rats in the Walls” is loosely connected to Lovecraft's *Cthulhu Mythos* stories; toward the end, the narrator notes that the rats seem “determined to lead me on even unto those grinning caverns of earth's centre where Nyarlathotep, the mad faceless god, howls blindly to the piping of two amorphous idiot flute-players.” In this reference to Nyarlathotep, the first after his introduction in the prose poem of the same name, the entity seems to have many of the attributes of the god *Azathoth*.

Before moving to Exham Priory, Delapore lives in Bolton, Massachusetts, a factory town where the title character of “*Herbert West—Reanimator*” performs some of his experiments. The town is also mentioned in “*The Colour Out of Space*”; it is not thought to be the same place as the real-world Bolton, Massachusetts.*[14]

Later Mythos writers have suggested the Magna Mater (“Great Mother”) worshipped by the Exham cult was *Shub-Niggurath*.

68.5 Literary significance and criticism

The story was rejected by *Argosy All-Story Weekly* before being accepted by *Weird Tales*; Lovecraft claimed that the former magazine found it “too horrible for the tender sensibilities of a delicately nurtured publick [sic].”*[15] The publisher of *Weird Tales*, JC Henneberger, described the story in a note to Lovecraft as the best his magazine had ever received.*[16] It was one of the few Lovecraft stories anthologized during his lifetime, in the 1931 collection *Switch on the Light*, edited by Christine Campbell Thompson.

It is notable in that Lovecraft uses the technique of referring to a text (in this case real life works by *Petronius* and *Catullus*) without giving a full explanation of its contents, so as to give the illusion of depth and hidden layers to his work. He later refined this idea with the *Necronomicon*, prevalent in his *Cthulhu Mythos* stories.

Equally important to the later development of the *Cthulhu*

Mythos was that it was a reprint of this story in *Weird Tales* that inspired **Robert E. Howard** to write to the magazine praising the work. This letter was passed on to Lovecraft and the two became friends and correspondents until Howard's death in 1936. This literary connection became reflected in each author adding aspects from the other's works to their own tales and Howard is considered one of the more prolific of the original *Cthulhu Mythos* authors.

Kingsley Amis listed “Rats” (along with “*The Dunwich Horror*”) as one of the Lovecraft stories “that achieve a memorable nastiness”.*[17] **Lin Carter** calls “Rats” “one of the finest stories of Lovecraft's entire career.”*[18] **S. T. Joshi** describes the piece as “a nearly flawless example of the short story in its condensation, its narrative pacing, its thunderous climax, and its mingling of horror and poignancy.”*[19]

The name of the cat, “**Nigger Man**”, has often been cited in discussions of Lovecraft's racial attitudes. Lovecraft himself owned a beloved cat by that name until 1904.*[20]

68.6 Adaptations

Richard Corben and **Donald Wandrei** have adapted the story for the comic book format.

The *Atlanta Radio Theater Company* has produced a radio adaptation.

In 1973, **Caedmon Audio** published a cassette & LP featuring **David McCallum** reading the story.

The film *Necronomicon: Book of the Dead* purports to dramatize three Lovecraft tales. The segment “The Drowned” involves a character named Edward DeLapoe, but the character is placed in a different setting and the plot does not resemble that of “The Rats in the Walls”.

Tim Uren adapted the story into a one-man play of the same name which was performed at the 2006 *Minnesota Fringe Festival*.

Dave Walsh adapted and performed a one-man play of the same name at the 2007 *Shakespeare by the Sea, Newfoundland Festival*.

Crypt of Cthulhu #72 was devoted to this story. Two articles on the worship of *Atys & Cybele* are followed by the *Zest* reprinting of this story, a sequel to this story “*Exham Priory*”, and a humorous story “*Scream for Jeeves*” in which *Bertie Wooster* of the *Jeeves* novels by *Wodehouse* is involved in the action.

Chris Buxey adapted the story to a two-man play “*The Haunting of Exham Priory*” which started a short UK tour at *Crawley* on 4th October 2016.

The song “*In the Walls*” by the American power metal band *Seven Kingdoms* is based on the story.

68.7 Notes

- [1] Straub, Peter (2005). *Lovecraft: Tales*. The Library of America. p. 823. ISBN 1-931082-72-3.
- [2] The death of Warren G. Harding takes place during the story.
- [3] H. P. Lovecraft, *Selected Letters* Vol. V, p. 181, cited in Joshi, p. 23.
- [4] Joshi and Schultz, p. 223.
- [5] Steven J. Mariconda, “Baring-Gould and the Ghouls” , *The Horror of It All*, Robert M. Price, ed., pp. 42-48.
- [6] Carl G. Jung, “Man and his symbols” , pp. 42, ISBN 0-440-35183-9
- [7] “A Possible Poe Influence on “The Rats in the Walls””. *Mantichore* 25 (2012).
- [8] Joshi, pp. 54–55.
- [9] *The Annotated Supernatural Horror in Literature*. New York, New York: Hippocampus Press. 2000. p. 99. ISBN 0-9673215-0-6.
- [10] Joshi, p. 49.
- [11] Joshi, p. 55.
- [12] Joshi and Schultz, p. 63.
- [13] Joshi, p. 27.
- [14] Joshi and Cannon, p. 44.
- [15] Lovecraft, *Selected Letters* Vol. I, p. 259, cited in Joshi, p. 23.
- [16] Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*, p. 36.
- [17] Kingsley Amis, *New Maps of Hell: A Survey of Science Fiction*. Victor Gollancz, 1961, p.25.
- [18] Carter, p. 34.
- [19] Joshi, p. 10.
- [20] Joshi, p. 35.

68.8 References

- Lovecraft, Howard P. (1984) [1923]. “The Rats in the Walls” . In S. T. Joshi (ed.). *The Dunwich Horror and Others* (9th corrected printing ed.). Sauk City, Wisconsin: Arkham House. ISBN 978-0-87054-037-0. Definitive version.
- H. P. Lovecraft, *More Annotated Lovecraft*, S. T. Joshi and Peter Cannon, eds.
- H. P. Lovecraft, *The Annotated Lovecraft*, S. T. Joshi, ed.

- Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*.
- S. T. Joshi and David E. Schultz, *An H. P. Lovecraft Encyclopedia*.

68.9 External links

- Works related to *The Rats in the Walls* at Wikisource

Chapter 69

Deep One

This article is about the Cthulhu Mythos creatures. For the X-COM alien race, see [Deep One \(X-COM race\)](#).

The **Deep Ones** are creatures in the **Cthulhu Mythos** of **H. P. Lovecraft**. The beings first appeared in Lovecraft's novella "[The Shadow Over Innsmouth](#)" (1931), but were already hinted at in the early short story "[Dagon](#)". The Deep Ones are a race of intelligent ocean-dwelling creatures, approximately human-shaped but with a fishy, froggy appearance. They regularly mate with humans along the coast, creating societies of hybrids.

Numerous Mythos elements are associated with the Deep Ones, including the legendary town of [Innsmouth](#), the undersea city of Y'ha-nthlei, the [Esoteric Order of Dagon](#), and the beings known as Father Dagon and Mother Hydra. After their debut in Lovecraft's tale, the sea-dwelling creatures resurfaced in the works of other authors, especially [August Derleth](#).^[1]

Lovecraft describes the Deep Ones as a race of undersea-dwelling humanoids whose preferred habitat is deep in the ocean (hence their name). However, despite being primarily marine creatures, they can come to the surface, and can survive on land for extended periods of time. All Deep Ones are immortal; none die except by accident or violence. They are said to serve the beings known as Father Dagon and Mother Hydra, as well as [Cthulhu](#).^[2] They are opposed by mysterious beings known as the Old Gods, whose powerful magic can keep them in check. This detail is one of the vestigial hints that [August Derleth](#) developed as the mostly unnamed Elder Gods.

69.1 Summary

Lovecraft provides a description of the Deep Ones in "[The Shadow Over Innsmouth](#)":

I think their predominant color was a greyish-green, though they had white bellies. They were mostly shiny and slippery, but the ridges of their backs were scaly. Their forms vaguely suggested the anthropoid, while their heads were the heads of fish, with prodigious bulging eyes that never closed. At the sides of their necks were palpitating gills, and their long paws were webbed. They hopped irregularly, sometimes on two legs and sometimes on four. I was somehow glad that they had no more than four limbs. Their croaking, baying voices, clearly used for articulate speech, held all the dark shades of expression which their staring faces lacked ... They were the blasphemous fish-frogs of the nameless design - living and horrible.

69.2 Deep One hybrid

The backstory of "[The Shadow Over Innsmouth](#)" involves a bargain between Deep Ones and humans, in which the aquatic species provides plentiful fishing and gold in the form of strangely formed jewelry. In return, the land-dwellers give [human sacrifices](#) and a promise of "mixing"—the mating of humans with Deep Ones. Although the Deep One hybrid offspring are born with the appearance of a normal human being, the individual will eventually transform into a Deep One, gaining immortality—by default—only when the transformation is complete.

The transformation usually occurs when the individual reaches middle age. As the hybrid gets older, he or she begins to acquire the so-called "[Innsmouth Look](#)" as he or she takes on more and more attributes of the Deep One race: the ears shrink, the eyes bulge and become unblinking, the head narrows and gradually goes bald, the skin becomes [scabrous](#) as it changes into scales, and the neck develops folds which later become gills. When the hybrid becomes too obviously non-human, it is hidden away from outsiders. Eventually, however, the hybrid will be compelled to slip into the sea to live with the Deep Ones in one of their undersea cities.

69.3 Father Dagon and Mother Hydra

Mother Hydra and her consort **Father Dagon** are both Deep Ones overgrown after millennia ruling over their lesser brethren. Together with Cthulhu, they form the triad of gods worshiped by the Deep Ones (their names are inspired by **Dagon**, the **Semitic** fertility deity, and the **Hydra** of **Greek mythology**).

(Mother Hydra is not to be confused with the entity in **Henry Kuttner's** story “Hydra” .)

69.4 Y'ha-nthlei

“**Cyclopean** and many-columned **Y'ha-nthlei**”^[3] is the only Deep One city named by Lovecraft. It is described as a great undersea metropolis below Devil's Reef just off the coast of **Massachusetts**, near the town of **Innsmouth**. Its exact age is not known, but one resident is said to have lived there for 80,000 years.^[4] In Lovecraft's story, the U.S. government torpedoed Devil's Reef, and Y'ha-nthlei was presumed destroyed, although the ending of the story implies it survived.

The name *Y'ha-nthlei* may have been inspired by the **Lord Dunsany** character “Yoharneth-Lahai”, “the god of little dreams and fancies” who “sendeth little dreams out of PEGANA to please the people of Earth.”^[5]

Other authors have invented Deep One cities in other parts of the ocean, including Ahu-Y'hloa near **Cornwall** and G'Il-Hoo, near the volcanic island of **Surtsey** off the coast of **Iceland**.^[6]

Anders Fager has described the city of “Ya' Dich-Gho” as located in the Stockholm skerries. It is accidentally destroyed in 1982 during a Swedish submarine-hunt. At least two surviving Deep Ones live in Stockholm. One of them sells aquarist's supplies. The destruction of Ya' Dich-Gho is described in “When death came to Bod Reef”; the city's history in “Herr Goering's Artefact” and the life of the survivors in “Three weeks of bliss”.^[7]

69.5 References

69.5.1 Notes

- [1] The Deep Ones are a popular fixture in Derleth's Cthulhu Mythos fiction, appearing in about half of his tales. (“Derleth's Use of the Words 'Ichthic' and 'Batrachian'”, *Crypt of Cthulhu* #9.)
- [2] Robert M. Price suggests that “Dagon” and Cthulhu are actually the same entity, Dagon being “the closest biblical analogy to the real object of worship of the deep ones”-- *The Innsmouth Cycle*, Robert M. Price, ed., p. ix.

- [3] Lovecraft, “The Shadow Over Innsmouth” .
- [4] “For eighty thousand years Pht'thya-l'yi had lived in Y'ha-nthlei” (ibid).
- [5] Price makes this suggestion in the introduction of Dunsany's “Of Yoharneth-Lahai” , *The Innsmouth Cycle*, p. 1.
- [6] Brian Lumley, “Rising With Surtsey” .
- [7] Anders Fager (2011). *Collected Swedish Cults*. Stockholm, Sweden: Wahlström & Wistrand. ISBN 9789146220961.

69.5.2 Primary sources

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69.5.3 Secondary sources

- Harms, Daniel (1998). “Dagon” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 73. ISBN 1-56882-119-0.
- “Deep Ones” , pp. 81–82. Ibid.
- “Hydra (Mother Hydra)”, p. 143. Ibid.
- “Y'ha-nthlei” , p. 340. Ibid.
- Kermit Marsh III (Robert M. Price) (1982). “Derleth's Use of the Words 'Ichthic' and 'Batrachian'”. *Crypt of Cthulhu*. 2 (1). Archived from the original on 2006-07-21. Robert M. Price (ed.) Bloomfield, NJ: Miskatonic University Press.
- Petersen, Sandy (2001). *Call of Cthulhu* (5th ed.). Oakland, CA: Chaosium. ISBN 1-56882-148-4.

69.6 External links

- **The Shadow over Innsmouth** by H. P. Lovecraft

Chapter 70

Mi-go

This article is about the H. P. Lovecraft's extraterrestrial race. For the legendary Himalayan creature, see Yeti. For the mobile operating system, see MeeGo.

Mi-go are a fictional race of **extraterrestrials** created by H. P. Lovecraft and used by others in the **Cthulhu Mythos** setting. The word Mi-go comes from “Migou”, a Tibetan word for **yeti**. The aliens are fungus-based lifeforms that look like winged humanoid crabs, and do not resemble yeti.

Mi-go are first named as such in Lovecraft's short story “*The Whisperer in Darkness*” (1931). However this is considered an elaboration on earlier references in his **sonnet cycle** *Fungi from Yuggoth* (1929–30) to descriptions of alien vegetation on dream-worlds.

The Mi-go have appeared across a range of media set in the Cthulhu Mythos.

70.1 Description

The “Mi-go” are large, pinkish, fungoid, **crustacean**-like entities the size of a man; where a head would be, they have a “convoluted ellipsoid” composed of pyramided, fleshy rings and covered in antennae. They are about five feet (1.5 m) long, and their crustacean-like bodies bear numerous sets of paired appendages. They possess a pair of membranous bat-like wings which are used to fly through the “**aether**” of outer space (a scientific concept which is now discredited). The wings do not function well on Earth. Several other races in Lovecraft's Mythos also have wings like these.

In the original short story, the creatures cannot be recorded using ordinary photographic film, due to their bodies being formed from otherworldly matter. They are capable of going into suspended animation until softened and reheated by the sun or some other source of heat. The Mi-go can transport humans from Earth to **Pluto** (and beyond) and back again by removing the subject's brain and placing it into a “brain cylinder” as an **isolated brain**, which can be attached to external devices to allow it to see, hear, and speak.

In “*The Whisperer in Darkness*” the Mi-go are heard to give praise to **Nyarlathept** and **Shub-Niggurath**, suggesting some form of worship. Their moral system is completely alien, making them seem highly malicious from a human perspective.

One of the moons of **Yuggoth** holds designs that are sacred to the Mi-go; these are useful in various processes mentioned in the *Necronomicon*. It is said that transcriptions of these designs can be sensed by the Mi-go, and those possessing them shall be hunted down by the few remaining on earth. ^[1]

Supposedly, a group known as the Brotherhood of the **Yellow Sign** are dedicated to hunting them down and exterminating the fungoid threat, though it is unknown if this is actually true since it was given as a reason for their remaining hidden. **Hastur**, which is mentioned in passing among several other places and things, was eventually converted into a God-Like alien being by August Derleth who gave it the title “Him Who is Not to be Named”. However, in “*The Whisperer in Darkness*”, a human ally of the Mi-go mentions “Him Who Is Not to Be Named” in the list of honored entities along with Nyarlathept and Shub-Niggurath. Lovecraft never made a connection between Hastur and “Him Who Is Not to Be Named”, and indeed didn't even imply Hastur was a being; Derleth was the one to do so.

70.2 Other appearances

The Mi-go appear in the Lovecraft novella *At the Mountains of Madness* (1931), in which they are described as having made war with the **Elder Things** long before the existence of humans.

The Mi-go appeared in **comic books** in the first three issues of *H. P. Lovecraft's Cthulhu: The Whisperer in Darkness* that featured the Miskatonic Project, created by Mark Ellis.

The Mi-go are prominent antagonists in Pagan Publishing's *Delta Green* sourcebook for the *Call of Cthulhu* role-playing game. It mentions three castes: scientist, soldier, and worker. The book states that the Mi-go usually have five pairs of appendages, though the number can vary.

Normally, the first pair is designed for grasping and manipulating, but in the scientist caste it is usually the first two pairs. The remaining appendages are used for locomotion. The soldiers may have two or more pairs of wings. Some individuals do not have wings at all if they are deemed unnecessary to their task. The Mi-go apparently can modify their own bodies. This source suggests that all their external accoutrements are actually extruded at will from the central gelatinous mass similar to the way the *Shoggoth* extrude body parts. In the *Delta Green* setting, the "Greys" are puppets remotely controlled by the Mi-go.

They are distinguished by their mastery in various fields of science, especially surgery. Although they originate from beyond our solar system, they have set up an outpost on Pluto (known as Yuggoth in the mythos) and sometimes visit Earth to mine for minerals and other natural resources. The Mi-go normally communicate by changing the colors of their orb-like heads or by emitting odd buzzing noises. They can also speak any human language upon receiving the appropriate surgical modification.

The Mi-Go are one of the main enemies of humanity in the role-playing game *CthulhuTech*, which combines Lovecraft's fiction with tropes and themes from mecha anime. In the game, their name is spelled "Migou" (see below), but they are commonly referred to as *bugs* by humans.

They are presented in *CthulhuTech* much as they are in the original Lovecraft stories, and somewhat similar to that in *Delta Green*: they are masters of science and genetics, and in particular human genetics. Their hostility to humanity could be seen as jealousy that humans had created a technology which they had never thought of, combined with a fear of humanity's growing power. Although it is stated that they have emotions vastly different from our own, their campaign on Earth developed into genocidal hatred of humans.

In *Allan and the Sundered Veil*, Allan Quatermain, Randolph Carter, John Carter of Mars, and the Time Traveller encounter the Mi-go, which are stated to be the same as Morlocks and the Yetis.

In "To Mars and Providence", the Mi-go engage in trade with the Martians from *The War of the Worlds*.

The Mi-go appear in the final segment of the movie *Necronomicon*, directed by Brian Yuzna.

A Mi-go is scripted to walk across the stage during the "Tentacles" number of *A Shoggoth on the Roof*, prompting Armitage to say "some horrible creature... I do not even want to know what *that* is".

The horror-themed miniatures game *HorrorClix*, which features Cthulhu as a colossal figure, includes a Mi-Go as a unique figure in its *The Lab* expansion.

The Mi-Go also appear as sinister brain collectors in the short story "Boojum", written by Sarah Monette and

Elizabeth Bear.

The computer game *Cataclysm: Dark Days Ahead* features the Mi-go among the numerous different types of monster that assault the earth. This Mi-go appears to be inspired by, rather than lifted from, the original Lovecraftian creature, since their unique feature in the game is to mimic human speech and other sounds in an attempt to lure people towards them.

70.3 Origin of the word

It is possible that Lovecraft encountered the word *migou* in his readings. *Migou* is the Tibetan equivalent of the yeti, an ape-like cryptid said to inhabit the high mountain ranges of that region.*[2] While the Mi-go of Lovecraft's mythos is completely unlike the migou of Tibetan stories, Lovecraft seems to equate the two, as can be seen in the following excerpt from "The Whisperer in Darkness":

It was of no use to demonstrate to such opponents that the Vermont myths differed but little in essence from those universal legends of natural personification which filled the ancient world with fauns and dryads and satyrs, suggested the kallikanzarai of modern Greece, and gave to wild Wales and Ireland their dark hints of strange, small, and terrible hidden races of troglodytes and burrowers. No use, either, to point out the even more startlingly similar belief of the Nepalese hill tribes in the dreaded Mi-Go or "Abominable Snow-Men" who lurk hideously amidst the ice and rock pinnacles of the Himalayan summits. When I brought up this evidence, my opponents turned it against me by claiming that it must imply some actual historicity for the ancient tales; that it must argue the real existence of some queer elder earth-race, driven to hiding after the advent and dominance of mankind, which might very conceivably have survived in reduced numbers to relatively recent times—or even to the present.

—H. P. Lovecraft, *The Whisperer in Darkness*

70.4 Notes

- [1] In "The Whisperer in Darkness", a "black stone with unknown hieroglyphics" from Yuggoth is among the items owned by the narrator that the Mi-go want to recover as part of their plot to lure him to the Akeley farmhouse.
- [2] *Mi-go* is the compound word for "man-wild" (wild man; Wylie: mi rgod; Tib: བྱི་རྒོ་དག) in Tibetan and is pronounced *me-gö*. (See Goldstein, pp. 251, 792, 794.)

70.5 References

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- Detwiller, Dennis (1998). *Delta Green Eyes Only Volume One: Machinations of the Mi-Go* (1st ed.). Seattle, WA: Pagan Publishing.
- Goldstein, Melvyn (2001). *The New Tibetan-English Dictionary of Modern Tibetan* (1st ed.). Berkeley, CA: University of California Press.

Chapter 71

Elder Thing

For other uses, see [Old One](#).

The **Elder Things** (also known as the **Old Ones**^[1] and **Elder Ones**^[2]) are fictional extraterrestrials in the Cthulhu Mythos. The beings first appeared in H. P. Lovecraft's novella, "At the Mountains of Madness" (published in 1936, but written in 1931), and later appeared, although not named, in the short story "The Dreams in the Witch-House" (1933). Additional references to the Elder Things appear in Lovecraft's short story "The Shadow Out of Time" (1936).

71.1 Summary

Description of a partial headless body:

Six feet end to end, three and five-tenths feet central diameter, tapering to one foot at each end. Like a barrel with five bulging ridges in place of staves. Lateral breakages, as of thinnish stalks, are at equator in middle of these ridges. In furrows between ridges are curious growths – combs or wings that fold up and spread out like fans. . . which gives almost seven-foot wing spread. Arrangement reminds one of certain monsters of primal myth, especially fabled Elder Things in the Necronomicon.

—H.P. Lovecraft, *At the Mountains of Madness*

In the Mythos canon, the Elder Things were the first extraterrestrial species to come to the Earth, colonizing the planet about one billion years ago.^[3] They stood roughly eight feet tall and had the appearance of a huge, oval-shaped barrel with starfish-like appendages at both ends. The top appendage was a head adorned with five eyes, five eating tubes, and a set of cilia for “seeing” without light. The bottom appendage was five-limbed and was used for walking and other forms of locomotion. The beings also had five leathery, fan-like retractable wings and five sets of branching tentacles that sprouted from their torsos. Both their tentacles and the slits housing their

folded wings were spaced at regular intervals about their bodies.

Lovecraft described the Elder Things as vegetable-like or echinoderm-like in shape, having radial symmetry instead of the bilateral symmetry of bipeds. They also differed in that they had a five-lobed brain. The Elder Things exhibited vegetable as well as animal characteristics, and in terms of reproduction, multiplied using spores, although they discouraged increasing their numbers except when colonizing new regions. Though they could make use of both organic and inorganic substances, the Elder Things were carnivorous by preference. They were also amphibious.

The bodies of the Elder Things were incredibly tough, capable of withstanding the pressures of the deepest ocean. Few died except by accident or violence. The beings were also capable of hibernating for vast epochs of time. Nonetheless, unlike many other beings of the Mythos, the Elder Things were made of normal, terrestrial matter.

71.2 Technology

The technology that the Elder Things possessed was not described at length, but was described as being extremely advanced. They are also revealed in "At the Mountains of Madness" as being the creators of a servitor race, the shoggoths.

71.3 Society

Because they reproduced through spores, there was little biological basis for families to form, and were thus grouped together with others with whom they would get along. Elderian “families” lived in large dwellings, where furniture and other decoration was placed in the center of the rooms, to leave the walls open for murals.

In furnishing their homes they kept everything in the center of the huge rooms, leaving all the wall spaces free for decorative treatment. Lighting, in the case of the land inhab-

itants, was accomplished by a device probably electro-chemical in nature. Both on land and under water they used curious tables, chairs and couches like cylindrical frames - for they rested and slept upright with folded-down tentacles - and racks for hinged sets of dotted surfaces forming their books.

Government was evidently complex and probably socialistic, though no certainties in this regard could be deduced from the sculptures we saw. There was extensive commerce, both local and between different cities - certain small, flat counters, five-pointed and inscribed, serving as money. Probably the smaller of the various greenish soapstones found by our expedition were pieces of such currency. Though the culture was mainly urban, some agriculture and much stock raising existed. Mining and a limited amount of manufacturing were also practiced. Travel was very frequent, but permanent migration seemed relatively rare except for the vast colonizing movements by which the race expanded. For personal locomotion no external aid was used, since in land, air, and water movement alike the Old Ones seemed to possess excessively vast capacities for speed. Loads, however, were drawn by beasts of burden - Shoggoths under the sea, and a curious variety of primitive vertebrates in the later years of land existence.

—H.P. Lovecraft, *At the Mountains of Madness*

In "The Dreams in the Witch-House," the central character is sent through a dimensional portal to a planet in a triple star system (with a yellow, red, and blue star) located "between Hydra and Argo Navis", and populated by Elder Things.

71.4 History

On Earth, the Elder Things built huge cities, both underwater and on dry land. They may be responsible for the appearance of the first life-forms on Earth, including the entity known as Ubbo-Sathla (although sources differ in this regard). They created the shoggoths to be their all-purpose slave race. Eventually, however, the shoggoths rebelled—an event that hastened the decline and ultimate collapse of their civilization. Although the Elder Things managed to initially subdue the shoggoths after their attempted rebellion, the shoggoths continued to improve physiologically, increasing in intelligence and developing the capacity to live on land.

The Elder Things are known to have warred against the star-spawn of Cthulhu, the Great Race of Yith, and the Mi-go. Despite these conflicts, it was the gradual cooling of the planet during the last ice age that spelled their

doom. Retreating to their undersea cities deep in the ocean, they would thereafter have no further dealings with the outer world. Their last surface city, located on a high plateau in the Antarctic, remains frozen in ice. The ruins of this city were discovered in 1931 by two members of an Antarctic expedition from Miskatonic University.

The last known, and most significant, undersea city, located directly beneath the Elder Things' ultimate surface city in the Antarctic, was apparently overrun by the shoggoths. Four of a group of eight Elder Things unearthed by other members of the Miskatonic expedition, which were still alive despite the millions of years that had passed, and which were described in the story "At the Mountains of Madness" as being survivors from an early age of the species' civilization, were killed by a shoggoth whilst attempting to find a means to enter the subterranean ocean in the Antarctic, apparently unaware of the collapse of their kin's city.

Not named, but implied by description, the Elder Things appeared in "The Dreams in the Witch House."

The Elder Things were also involved in Brian Lumley's short story "In the Vaults Beneath" published in *The Caller of the Black* (Arkham House), 1971.

71.5 Notes

- [1] The term "Old Ones" is ambiguous in the Cthulhu Mythos and can also refer to the Great Old Ones, a separate group of beings described as being enemies of the Elder Things in *At the Mountains of Madness*.
- [2] In *At the Mountains of Madness*, Professor Lake dubs the specimens he discovers "Elder Ones" in reference to the Elder Things of the *Necronomicon*, unaware that they are actually the same beings.
- [3] Harms, "Appendix D: Timeline of the Cthulhu Mythos", *The Encyclopedia Cthulhiana*, p. 384.

71.6 References

- Harms, Daniel (1998). "Elder Things". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 99–100. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (2005) [1936]. "At the Mountains of Madness". *At the Mountains of Madness: The Definitive Edition*. New York, NY: The Modern Library. ISBN 0-8129-7441-7. Introduction by China Miéville.
- Petersen, Sandy. *Call of Cthulhu* (5th ed.). Oakland, CA: Chaosium. ISBN 1-56882-148-4.

71.7 External links

- *At the Mountains of Madness* by H.P. Lovecraft

Chapter 72

Azathoth

Not to be confused with *Anathoth*, *Astaroth*, *Ashtoreth*, *Ataroth*, *Azeroth* (disambiguation), or *Azarath*.

This article is about a deity in fiction. For the short story named after it, see *Azathoth (short story)*. For other uses, see *Azathoth (disambiguation)*.

Azathoth is a deity in the *Cthulhu Mythos* and *Dream Cycle* stories of writer H. P. Lovecraft and other authors. He is the ruler of the *Outer Gods*.

72.1 H. P. Lovecraft

72.1.1 Inspiration

The first recorded mention of Azathoth was in a note Lovecraft wrote to himself in 1919 that read simply, “AZATHOTH—hideous name” . Mythos editor *Robert M. Price* argues that Lovecraft could have combined the biblical names *Anathoth* (Jeremiah's home town) and *Azazel* —mentioned by Lovecraft in “*The Dunwich Horror*”.*[1] Price also points to the alchemical term “*Azoth*”, which was used in the title of a book by *Arthur Edward Waite*, the model for the wizard *Ephraim Waite* in Lovecraft's “*The Thing on the Doorstep*”.*[2]

Another note Lovecraft made to himself later in 1919 refers to an idea for a story: “A terrible pilgrimage to seek the nighted throne of the far daemon-sultan Azathoth.”*[3] In a letter to *Frank Belknap Long*, Lovecraft ties this plot germ to *Vathek*, a novel by *William Beckford* about a supernatural caliph.*[4] Lovecraft's attempts to work this idea into a novel floundered (a 500-word fragment survives, first published under the title “*Azathoth*”*[5] in the journal *Leaves* in 1938),*[6] although Lovecraftian scholar *Will Murray* suggests that Lovecraft recycled the idea into his *Dream Cycle* novella *The Dream-Quest of Unknown Kadath*, written in 1926.*[7]

Price sees another inspiration for Azathoth in *Lord Dunsany's* *Mana-Yood-Sushai*, from *The Gods of Pegana*, a creator deity “who made the gods and thereafter rested.” In Dunsany's conception, MANA-YOOD-SUSHAI sleeps eternally, lulled by the music of a lesser deity who must drum for ever, “for if he cease for an in-

stant then MANA-YOOD-SUSHAI will start awake, and there will be worlds nor gods no more.” This oblivious creator god accompanied by supernatural musicians is a clear prototype for Azathoth, Price argues.*[8]

72.1.2 Fiction

Aside from the title of the novel fragment, *The Dream-Quest of Unknown Kadath* was the first fiction by Lovecraft to mention Azathoth:

[O]utside the ordered universe [is] that amorphous blight of nethermost confusion which blasphemes and bubbles at the center of all infinity—the boundless daemon sultan Azathoth, whose name no lips dare speak aloud, and who gnaws hungrily in inconceivable, unlighted chambers beyond time and space amidst the muffled, maddening beating of vile drums and the thin monotonous whine of accursed flutes.*[9]

Lovecraft referred to Azathoth again in “*The Whisperer in Darkness*” (1931), where the narrator relates that he “started with loathing when told of the monstrous nuclear chaos beyond angled space which the *Necronomicon* had mercifully cloaked under the name of Azathoth” .*[10] Here “nuclear” most likely refers to Azathoth's central location at the nucleus of the cosmos and not to *nuclear energy*, which did not truly come of age until after Lovecraft's death.

In “*The Dreams in the Witch House*” (1932), the protagonist *Walter Gilman* dreams that he is told by the witch *Keziah Mason* that “He must meet the *Black Man*, and go with them all to the throne of Azathoth at the centre of ultimate Chaos.... He must sign in his own blood the book of Azathoth and take a new secret name.... What kept him from going with her...to the throne of Chaos where the thin flutes pipe mindlessly was the fact that he had seen the name ‘Azathoth’ in the *Necronomicon*, and knew it stood for a primal horror too horrible for description.”*[11] *Gilman* wakes from another dream remembering “the thin, monotonous piping of an unseen flute” , and decides that “he had picked up that last conception from

what he had read in the *Necronomicon* about the mindless entity Azathoth, which rules all time and space from a curiously envired black throne at the centre of Chaos” .*[12] He later fears finding himself “in the spiral black vortices of that ultimate void of Chaos wherein reigns the mindless daemon-sultan Azathoth” .*[13]

The poet Edward Pickman Derby, the protagonist of Lovecraft's "*The Thing on the Doorstep*", is a poet whose collection of “nightmare lyrics” is called *Azathoth and Other Horrors*.*[14]

The last major reference in Lovecraft's fiction to Azathoth was in 1935's "*The Haunter of the Dark*", which tells of “the ancient legends of Ultimate Chaos, at whose center sprawls the blind idiot god Azathoth, Lord of All Things, encircled by his flopping horde of mindless and amorphous dancers, and lulled by the thin monotonous piping of a demonic flute held in nameless paws” .*[15]

In one of his letters, Lovecraft drew up a detailed genealogy charting the familial relationships of his characters. In this family tree, Azathoth is positioned as a primordial being, and the sole parent of *Nyarlathept*, the Nameless Mist and Darkness. Through these beings, Azathoth is the direct ancestor of *Yog-Sothoth*, *Shub-Niggurath*, *Cthulhu*, *Tsathoggua*, and many other deities.*[16]

72.2 Other writers

72.2.1 August Derleth

Many other Mythos writers have referred to Azathoth in their stories. *August Derleth*, in his novel *The Lurker at the Threshold*, depicts the entity as a leader in a cosmic upheaval akin to *Lucifer's* rebellion in *Christian* mythology. In a passage attributed to the *Necronomicon* of *Abdul Alhazred*, Derleth writes:

(T)hose daring to oppose the Elder Gods who ruled from Betelgeuze, the Great Old Ones who fought against the Elder Gods...were instructed by Azathoth, who is the blind idiot god, and by *Yog-Sothoth*....*[17]

In another passage, Derleth quotes a prophecy:

(Y)e blind idiot, ye noxious Azathoth shall arise from ye middle of ye World where all is Chaos & Destruction where He hath bubbld and blasphem'd at Ye centre which is of All Things, which is to say Infinity....

The Elder Gods punished Azathoth by rendering him mindless and blind, according to Derleth.

72.2.2 Ramsey Campbell

In "*The Insects from Shaggai*", *Ramsey Campbell* describes the extraterrestrial creatures of the title as worshippers of “the hideous god Azathoth”, practicing “obscene rites” that involved “atrocities practiced on still-living victims” in Azathoth's conical temple. After fleeing from the destruction of their home planet of *Shaggai*, the insects teleported the temple across the universe, eventually ending up in a forest near Campbell's fictional town of *Goatswood*.*[18]

Ronald Shea, the narrator of Campbell's story, enters the temple after visiting the forest and discovers a twenty-foot idol that “represented the god Azathoth—Azathoth as he had been before his exile Outside”:

[I]t consisted of a bivalvular shell supported on many pairs of flexible legs. From the half-open shell rose several jointed cylinders, tipped with polypous appendages; and in the darkness inside the shell I thought I saw a horrible bestial, mouthless face, with deep-sunk eyes and covered with glistening black hair.*[19]

At the story's climax, Shea catches a glimpse of “what the idiot god might *now* resemble”:

I saw something ooze into the corridor—a pale grey shape, expanding and crinkling, which glistened and shook gelatinously as still-moving particles dropped free; but it was only a glimpse, and after that it is only in nightmares that I imagine I see the complete shape of Azathoth.*[20]

In "*The Mine on Yuggoth*", *Edward Taylor* had found Azathoth's other name, N_____ (not given in full) in the *Revelations of Glaaki*. If one is confronted by a mythos being, the name, if spoken, will scare it away. *Edward Taylor* fails to use it.

72.2.3 Gary Myers

Gary Myers makes frequent mention of Azathoth in his stories, both those set in the Lovecraftian *Dreamlands* and those set in the waking world. In “*The Snout in the Alcove*” (1977), the dreamer protagonist is distressed to find himself in the *Dreamlands* to which he had vowed never to return. He had made his vow because of a prophecy which said that:

[P]resently the benign Elder Ones would be deposed by infinity's Other Gods, who would drag the world down a black spiral vortex to the central void where the demon sultan Azathoth gnaws hungrily in the dark....*[21]

In “The Last Night of Earth” (1995), the Dreamlands sorcerer Han briefly ponders:

[T]he allegorical figure of Azathoth, the primal monster who had given birth to the stars at the beginning of time, and who, according to an obscure tradition, would devour them at its end.*[22]

In “The Web” (2003), the two teen protagonists read this passage from an internet version of the *Necronomicon*:

Azathoth is the Greatest God, who rules all infinity from his throne at the center of chaos. His body is composed of all the bright stars of the visible universe, but his face is veiled in darkness.*[23]

72.2.4 Thomas Ligotti

Thomas Ligotti's short story “The Sect of the Idiot” (1988) mentions a circle of non-human worshippers composed of wizened, hideous creatures. The story's epigram—a “quotation” from the *Necronomicon*—reads “The primal chaos, Lord of all... the blind idiot god—Azathoth,” suggesting that it is that entity whom the creatures worship.*[24]

Ligotti has stated that many of his short stories make allusions to Lovecraft's Azathoth, although rarely by that name. An example of this is the story “Nethescorial”, which portrays an omnipresent, malevolent, creator deity once worshipped by the inhabitants of a small island. This being slowly infiltrates the life of the story's narrator, first via a manuscript describing its cult.

72.2.5 Nick Mamatas

Nick Mamatas's 2004 novel *Move Under Ground*, set in a world where Cthulhu has taken power and only the Beats oppose him, the power of the Great Old Ones twists the constellations into new shapes, using them as vessels for his surrogates; among them, Jack Kerouac observes the “red stars of Azathoth”. Neal Cassady later becomes a chosen one of Azathoth, gaining immense powers to be used against Cthulhu in the process.

72.2.6 Call of Cthulhu role-playing game

In the *Call of Cthulhu* RPG, Azathoth is categorized as an Outer God together with Nyarlathotep, Yog-Sothoth, and others.

72.3 The Azathoth Cycle

In 1995, Chaosium published *The Azathoth Cycle*, a Cthulhu Mythos anthology focusing on works referring to or inspired by the entity Azathoth. Edited by Lovecraft scholar Robert M. Price, the book includes an introduction by Price tracing the roots and development of the Blind Idiot God. The contents include:

- “Azathoth” by Edward Pickman Derby
- “Azathoth in Arkham” by Peter Cannon
- “The Revenge of Azathoth” by Peter Cannon
- “The Pit of the Shoggoths” by Stephen M. Rainey
- “Hydra” by Henry Kuttner
- “The Madness Out of Time” by Lin Carter
- “The Insects from Shaggai” by Ramsey Campbell
- “The Sect of the Idiot” by Thomas Ligotti
- “The Throne of Achamoth” by Richard L. Tierney & Robert M. Price
- “The Last Night of Earth” by Gary Myers
- “The Daemon-Sultan” by Donald R. Burleson
- “Idiot Savant” by C. J. Henderson
- “The Space of Madness” by Stephen Studach
- “The Nameless Tower” by John Glasby
- “The Plague Jar” by Allen Mackey
- “The Old Ones’ Promise of Eternal Life” by Robert M. Price

72.4 In popular culture

See also: Cthulhu Mythos in popular culture

In 2013, a monument dedicated to Azathoth appeared on the lawn of a Paseo Grill in Oklahoma City.*[25]

Azathoth is the name of the second song in the only album by the psychedelic rock band, Uriel. The song is about the entity and the effect its existence has on humans.

72.5 References

- [1] H. P. Lovecraft, “The Dunwich Horror”, *The Dunwich Horror and Others*, p. 158.
- [2] Robert M. Price, *The Azathoth Cycle*, pp. v-vi.

- [3] cited in Price, *The Azathoth Cycle*, p. vi.
- [4] Letter to Frank Belknap Long, June 9, 1922; cited in Price, *The Azathoth Cycle*, p. vi.
- [5] “H. P. Lovecraft's original fragment, 'Azathoth'”
- [6] “Publication History for H. P. Lovecraft's 'Azathoth'”, The H. P. Lovecraft Archive.
- [7] Price, *The Azathoth Cycle*, p. vii.
- [8] Price, *The Azathoth Cycle*, pp. viii-ix.
- [9] H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*, in *At The Mountains of Madness*, p. 308.
- [10] H. P. Lovecraft, “The Whisperer in Darkness”, *The Dunwich Horror and Others*, p. 256.
- [11] H. P. Lovecraft, “The Dreams in the Witch House”, *At the Mountains of Madness*, pp. 272–273.
- [12] Lovecraft, “The Dreams in the Witch House”, p. 282.
- [13] Lovecraft, “The Dreams in the Witch House”, p. 293.
- [14] H. P. Lovecraft, “The Thing on the Doorstep”, *The Dunwich Horror and Others*, p. 277.
- [15] H. P. Lovecraft, “The Haunter of the Dark”, *The Dunwich Horror and Others*, p. 110.
- [16] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. Letter 617. ISBN 0-87054-035-1.
- [17] August Derleth, *The Lurker at the Threshold*, in *The Watchers Out of Time*, p. 133.
- [18] Ramsey Campbell, “The Insects from Shaggai”, *The Azathoth Cycle*, pp. 86-87.
- [19] Campbell, “The Insects from Shaggai”, pp. 89, 91.
- [20] Campbell, “The Insects from Shaggai”, pp. 91-92.
- [21] Gary Myers, “The Snout in the Alcove”, *The Year's Best Fantasy Stories 3*, pp. 205-206.
- [22] Myers, “The Last Night of Earth”, *The Azathoth Cycle*, p. 132.
- [23] Myers, “The Web”, *The Disciples of Cthulhu II*, p. 54.
- [24] Thomas Ligotti, “The Sect of the Idiot” (1988), *The Azathoth Cycle*, 93–102.
- [25] Ian Davis (27 August 2013). “Monument to Lovecraftian God Appears on Lawn”. *The Escapist*.

72.6 Sources

- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Petersen, Sandy. *Call of Cthulhu* (5th ed.). Oakland, CA: Chaosium. ISBN 1-56882-148-4.
- Price, Robert M. (ed.) (1995). *The Azathoth Cycle* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-040-2.

72.7 External links

- *The Dunwich Horror* public domain audiobook at LibriVox
- *The Gods of Pegāna* public domain audiobook at LibriVox
- *Vathek* public domain audiobook at LibriVox

Chapter 73

Cthugha

Cthugha is a fictional deity in the **Cthulhu Mythos** genre of horror fiction, the creation of **August Derleth**. In Derleth's version of the Cthulhu Mythos, Cthugha is a **Great Old One**, an elemental spirit of fire opposed to the **Elder Gods**.^[1] Derleth set its homeworld as the star **Fomalhaut**, which had featured in Lovecraft's poetry.^[2] He first appeared in Derleth's short story "The House on Curwen Street" (1944).

73.1 Description

He hung motionless in a black, forbidding sky and at first thought he was suspended somewhere in the intrasolar deeps much closer to the Sun than on Earth. But then he realized that the dully gleaming orb which floated before his dreaming vision was not the Sun. Ugly dark blotches mottled the dull orange surface and great columns of spinning flame arced around the rim.... [He watched] the titan **sunspots** drift slowly across the hideous disc, at times growing larger and merging into great gaping chasms in the fiery atmosphere, while at others dwindling almost to nothingness.... Something was stirring deep within that fiery atmosphere; something monstrous that roared an insatiable anger against the chains of the **Elder Gods** which had bound it there for an eternity.... Unable to resist, utterly powerless to control his movements, he was diving headlong towards that ravening chaos, that age-old intelligence which was Cthugha.

—**John Glasby**, "The Dark Mirror"

Cthugha resembles a giant ball of fire. He is served by the *Flame Creatures of Cthugha*. **Fthaggua**, regent of the fire **vampires**, may be his progeny. He has at least one other known progeny, the being known as **Aphoom-Zhah**.

73.2 Appearances

In August Derleth's short story "The Dweller in Darkness" (1944), the protagonists attempt to summon Cthugha to drive an avatar of **Nyarlathep** out of a forest in northern **Wisconsin**.

In *Nyaruko: Crawling With Love*, Cthugha appears as a young lady who fell madly in love with a Nyarlathotep, though their races are bitter rivals. She has the ability to launch satellites, create fire, and never get Earth viruses due to her high temperature.

73.3 References

- [1] Clore, Dan (2005). *The Unspeakable and Others*. Wildside Press. p. 325.
- [2] Schweitzer, Darrell (ed.) (2001). *Discovering H. P. Lovecraft*. Holicong, PA: Wildside Press. p. 53. ISBN 1-58715-470-6.

73.4 See also

- **Fomalhaut**, sp. **Fomalhaut b**
- The software for audio "visualisation", also called **Cthugha**

Chapter 74

Ghatanothoa

Ghatanothoa is a fictional deity in the Cthulhu Mythos. The being first appeared in the short story "Out Of The Aeons" (1935) by H. P. Lovecraft and Hazel Heald. It is a large, amorphous, exceptionally hideous being comparable to Medusa.

74.1 Summary

Ghatanothoa is a Great Old One. It is a huge, amorphous monstrosity, so hideous that anyone who gazes upon it (or even a perfect replica) is petrified: the body taking on the consistency of leather and the brain preserved indefinitely, while fully aware. Only the destruction of the subject's brain can free it.*[1]

Ghatanothoa is currently trapped underneath Mount Yaddith-Gho in the sunken continent of Mu. He was brought to Earth from the planet Yuggoth (Pluto in Lovecraft's fiction) by an ancient, alien race. These are presumed to be the Mi-go, or *Fungi from Yuggoth* (Harms, *The Encyclopedia Cthulhiana* p. 115), but S. T. Joshi, in his essay "Lovecraft's Other Planets", argues that these beings are an older and perhaps indigenous race of Yuggoth. Citing Lovecraft's "The Whisperer in Darkness" (1931), Joshi notes that the structures on Yuggoth were "built by some elder race, extinct and forgotten" before the Mi-go arrived; wherefore, the aliens here are "the alien spawn of the dark planet Yuggoth" (as quoted from "Out of the Aeons") that brought Ghatanothoa to Earth. (Joshi, "Lovecraft's Other Planets", *Selected Papers on Lovecraft*, p. 39.), who built a colossal fortress atop Yaddith-Gho and sealed Ghatanothoa inside the mountain.

Many attempted in vain to defeat Ghatanothoa; most notably T'yog, the High Priest of Shub-Niggurath, whose story is recounted in Friedrich von Juntz's grimoire *Unaussprechlichen Kulten* or *Nameless Cults* (Robert E. Howard's answer to Lovecraft's *Necronomicon*). T'yog created a scroll that was supposed to protect him from the petrifying effect of gazing upon Ghatanothoa, but was defeated after Ghatanothoa's priests replaced it with a fake one. This occurred in the Year of the Red Moon, which is 173,148 B.C. according to von Juntz.*[2]

74.1.1 Other connections to the mythos

In Lin Carter's Xothic legend cycle, Ghatanothoa is said to be the firstborn of Cthulhu; his siblings, in order of birth, are Ythogtha, Zoth-Ommog, and Cthylla.*[3] Colin Wilson connected Ghatanothoa to the alien, reptilian race of energy beings—the Lloigor—as the deity's servants.*[4]

74.1.2 Appearance in other media

- Ghatanothoa appeared in the Japanese TV series *Ultraman Tiga* under the name **Gatanothor**, as an ancient evil that had defeated Ultraman Tiga and his fellow giants in ancient times and destroyed the civilization present on Earth at the time. In the finale, he attempts to do the same to the modern world, and Tiga challenges him and is again defeated, but is revived by humanity as Glitter Tiga, who kills Gatanothor with a powerful beam from his Color Timer. This version of Ghatanothoa bears some resemblance to a chimera of deep-sea life, including the chambered nautilus. Gatanothor also commands a race of lesser deities called the 'Zoiger', based on Lovecraft's Lloigor. After Gatanothor is defeated, the Zoiger seemingly migrate away, with only the stronger, 'Shibito' Zoiger remaining in the South Pacific. His anger is transferred to one of Tiga's former allies, Kamila, and her two followers, Hudra and Darramb, with Kamila being able to unlock a massive, demonic form called 'Demonzoa'.
- Ghatanothoa appears in the Japanese anime *Nyaruko: Crawling with Love* as a little girl; the show parodies the Lovecraft mythos with several prominent old ones appearing as aliens disguised as Japanese school girls.
- Ghatanothoa appears in the American urban fiction novel "Dying Bites," by Don DeBrandt, as an elder god summoned to reshape the world. The representation is true to Lovecraft's original creation.

74.2 References

74.2.1 Notes

- [1] Lovecraft & Heald, “Out of the Aeons” , *The Horror in the Museum and Other Revisions*, p. 272.
- [2] Lovecraft & Heald, “Out of the Aeons” .
- [3] Carter, “The Thing in the Pit” , *The Xothic Legend Cycle*.
- [4] Wilson, “The Return of the Lloigor” , *Tales of the Cthulhu Mythos*.

74.2.2 Primary sources

- Carter, Lin (1997) [1980]. “The Thing in the Pit” . In Robert M. Price (ed.). *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter*. Oakland, CA: Chaosium. ISBN 1-56882-078-X.
- Lovecraft, Howard P. (1989) [1935]. “Out of the Aeons” . In S. T. Joshi (ed.). *The Horror in the Museum and Other Revisions* (4th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
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74.2.3 Secondary sources

- Harms, Daniel (1998). “Ghatanothoa” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 115–6. ISBN 1-56882-119-0.
- Joshi, S. T. (1989). “Lovecraft's Other Planets” . *Selected Papers on Lovecraft* (1st printing ed.). West Warwick, RI: Necronomicon Press. ISBN 0-940884-23-2.

74.3 External links

- “Out of the Aeons” by H. P. Lovecraft and Hazel Heald.

Chapter 75

Cyäegha

Cyäegha is a deity in the Cthulhu Mythos and first appeared in Eddy C. Bertin's short story "Darkness, My name Is" (1976).

75.1 Summary

Cyäegha is an obscure **Great Old One**, and is characterized by its supreme **nihilism** and utter contempt for all things. The being appears as a great, black-bodied, green eye surrounded by a mass of tentacles. Cyäegha is served by toad-like monsters known as the **Nagäae** (possibly a derivative of "Nagae").

Cyäegha has existed since the dawn of time, and sleeps within a vast cavern underneath the (probably fictitious) mountain of **Dunkelhügel**, the "Dark Hill", in **Germany**. The inhabitants of the nearby farming village of **Freihausgarten** are descended from a **cult** who once worshipped Cyäegha. Cyäegha's worshipers draw upon the deity for vitality, but also greatly fear awakening the god for its wrath is said to be terrible.

75.2 Cult

Cyäegha's cult became active within the town of *Freihausgarten* in the 17th century, and remained so well into the 19th century. In 1860, the cult was soon disbanded by a young priest, who died while battling Cyäegha. However, once a month, on the night of the full moon, the descendants of the former cultists are drawn towards *Dunkelhügel* by the hypnotic telepathic pull of Cyäegha. Once there, they are compelled to climb the Dark Hill, and perform an ancient ritual which both appeases and binds Cyäegha. However, despite performing this ritual every month without fail, the villagers are not even aware that they had practice the rite, and continue to fear the mountain and ordinarily avoid it.

75.3 The five Vaeyen

Cyäegha is both protected and imprisoned by five lesser **demons** known as the **Vaeyen**. They are "The Green Moon", "The White Fire Which Is Darker Than The Night", "The Winged Woman", "The White Dark Which Is More Red Than The Fire", and "The Black Light". The spirits of these guardians are contained within five **vulturine** statues which Cyäegha's worshipers use to keep their god in check.

75.4 Other aspects

Cyäegha is an **earth elemental**, and is said to be a cousin of **Nyogtha**, another earth elemental. Cyäegha is also believed to be related to the Great Old One *Othuyeg*, because each appear alike and have similar habits. Like all the other Derlethian earth elementals, Cyäegha is adversely affected by the **Ankh** or **Crux Ansata**, the Vach-Viraj ritual, and the **Tikkoun Elixir**.^[1] References to Cyäegha are found in the *Necronomicon*, the *Unaussprechlichen Kulten*, the *R'lyeh Text*, the *Cthäat Aquadigen*, and a few more obscure grimoires.

75.5 Notes

- [1] Darrell Schweitzer, ed. (2001). *Discovering H.P. Lovecraft*. Wildside Press LLC. p. 129. ISBN 978-1-58715-471-3.

75.6 References

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- Harms, Daniel (1998). "Cyäegha". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 71. ISBN 1-56882-119-0.

Chapter 76

Hastur

For the fictional family, see [Darkover series](#).

Hastur (The Unspeakable One, Him Who Is Not



HASTUR THE UNSPEAKABLE,
from "The Gable Window"

Hastur the Unspeakable as he appears in August Derleth's short story "The Gable Window". Illustration by Robert M. Price published in Crypt of Cthulhu #6 "August Derleth Issue", St. John's Eve 1982.

to be Named, Assatur, Xastur, H'aaztre, or Kaiwan) is an entity of the [Cthulhu Mythos](#). Hastur first appeared in [Ambrose Bierce's](#) short story "Haïta the Shepherd" (1893) as a benign god of shepherds. Hastur is briefly mentioned in [H.P. Lovecraft's](#) *The Whisperer in Darkness*; previously, [Robert W. Chambers](#) had used the name in his own stories to represent both a person and a place associated with the names of several stars, including [Aldebaran](#).*[1]

76.1 Hastur in the mythos

In Bierce's "Haïta the Shepherd", which appeared in the collection *Can Such Things Be?*, Hastur is more benevolent than he would later appear in [August Derleth's](#) mythos stories. Another story in the same collection ("An Inhabitant of Carcosa") referred to the place "[Carcosa](#)"

and a person "Hali", names which later authors were to associate with Hastur.

In Chambers' *The King in Yellow* (1895), a collection some of which are horror stories, Hastur is the name of a potentially supernatural character (in "The Demoiselle D'Ys"), a place (in "The Repairer of Reputations"), and mentioned without explanation in "The Yellow Sign". The latter two stories also mention [Carcosa](#), [Hali](#), [Aldebaran](#), and the [Hyades](#), along with a "Yellow Sign" and a play called *The King in Yellow*.

[H. P. Lovecraft](#) read Chambers' book in early 1927*[2] and was so enchanted by it that he added elements of it to his own creations.*[3] There are two places in Lovecraft's own writings in which Hastur is mentioned:

I found myself faced by names and terms that I had heard elsewhere in the most hideous of connections—Yuggoth, Great Cthulhu, Tsathoggua, Yog-Sothoth, R'lyeh, Nyarlathotep, Azathoth, Hastur, Yian, Leng, the Lake of Hali, Bethmoora, the Yellow Sign, L' mur-Kathulos, Bran and the Magnum Innominandum—and was drawn back through nameless aeons and inconceivable dimensions to worlds of elder, outer entity at which the crazed author of the *Necronomicon* had only guessed in the vaguest way.... There is a whole secret cult of evil men (a man of your mystical erudition will understand me when I link them with Hastur and the Yellow Sign) devoted to the purpose of tracking them down and injuring them on behalf of the monstrous powers from other dimensions. —H. P. Lovecraft, "The Whisperer in Darkness"

It is unclear from this quote if Lovecraft's Hastur is a person, a place, an object (such as the Yellow Sign), or a deity (this ambiguity is recurrent in Lovecraft's descriptions of the mythic entities). This is present because the name Hastur is located between a deity's name and a place's name, so his/its identity is unclear.

- In "Supernatural Horror In Literature" (written 1926–27, revised 1933, published in *The Recluse* in

1927), when telling about “The Yellow Sign” by Chambers, H. P. Lovecraft wrote:

“... after stumbling queerly upon the hellish and forbidden book of horrors the two learn, among other hideous things which no sane mortal should know, that this talisman is indeed the nameless Yellow Sign handed down from the accursed cult of Hastur—from primordial Carcosa, whereof the volume treats...”

- In Chambers’ “The Yellow Sign” the only mentioning of Hastur is:

“...We spoke of Hastur and of Cassilda...”

So, judging from these two quotes, it is quite possible that H. P. Lovecraft not only recognized Hastur as one of the mythos gods, but even made him so recalling Chambers’ book.

Derleth also developed Hastur into a **Great Old One**,* [4] spawn of **Yog-Sothoth**, the half-brother of **Cthulhu**, and possibly the **Magnum Innominandum**. In this incarnation, Hastur has several **Avatars**:

- The **Feaster from Afar**, a black, shriveled, flying monstrosity with tentacles tipped with razor-sharp talons that can pierce a victim’s skull and siphon out the brain* [5]
- The **King in Yellow**.

Anders Fager’s “Collected Swedish Cults” features a Stockholm-based coterie known as “The **Carcosa Foundation**” that worships Hastur.* [6]

Hastur is amorphous, but he is said to appear as a vast, vaguely octopoid being, similar to his half-niece **Cthylla**.

76.2 In popular culture

- In the 1990 novel *Good Omens* (by **Neil Gaiman** and **Terry Pratchett**), Hastur appears as a fallen angel and duke of Hell. He is a minor antagonist that tries to bring about the apocalypse along with the other antagonists.
- In the 2011 novel *Southern Gods* (by **John Hornor Jacobs**), Hastur appears on Earth in the form of a blues musician named **Ramblin’ John Hastur**. The mysterious blues man’s dark, driving music - broadcast at ever-shifting frequencies by a phantom radio station - is said to make living men insane and dead men rise.
- In *Nyaruko: Crawling With Love*, Hastur appears as a feminine-looking male that has Wind-based spells,

and in his normal mode can outmatch two aliens. He is also the son of a computer company in space. He also fell in some kind of affection with **Mahiro**, the male protagonist.

- In *Unspeakable Vault (of Doom)* as “The unspeakable”, a yellow octopoid being, wearing yellow robes and a yellow crowned facemask, carrying a rod with a **Yellow Sign** on it. Referred to as “**Hast-He who Is not to be Named**”, since pronouncing his full name results in a messy explosion. In some comics he appears to work at a spinoff version of **Burger King**.
- Hastur, **Cassilda**, **Lake Hali** and **Carcosa** are all referenced by **Marion Zimmer Bradley** at various points in the *Darkover* series of science fantasy novels, including eponymously in *The Heritage of Hastur* (1975). Hastur and Cassilda are semi-mythical founders of one of the great houses of Darkover.
- Popular online game *League of Legends* features a young fire mage, **Annie Hastur**, as the daughter of an order of cultists in the ‘Voodoo Lands,’ who is notable for her dark powers at an early age.
- In the 2014 supernatural webseries *Carmilla* there is a mention about the blade of Hastur, a blade that destroys everything it comes in contact with, as well as mention of a mysterious group known as the “**Hastur Monks**” or “**Hasturmenschen**”
- In *True Detective*, Hastur is alluded to, but never outright mentioned. “The yellow king” and “**Carcosa**” appears a few times, hinting towards the presence of Hastur.
- Hastur features as one of the evil gods in **Wizards of the Coast**’s collectible card game *Hecatomb*.
- In the trading card game *Yu-Gi-Oh!*, there is a monster card called “**Old Entity Hastorr**” that has its name and appearance based on Hastur.
- Hastur appears in his human form in **Alan Moore**’s *Neonomicon*.
- A unique enemy in the video game *Darkest Dungeon* called the **Collector** can appear before the player. It takes immense inspiration from Hastur.
- In *The Black Tapes* episode, “The Unsound”, a band is named **Hastur Rising**.
- Hastur is an unwilling antagonist in *Leviathan* by **Ian Edginton** and **D’Israeli** first printed in 2003. Hastur has his own soul stolen by **William Ashbless**, who is immortal as a result. In *Leviathan* Hastur is amoral, and forced into evil acts by Ashbless - in the story finale, out of gratitude for being freed he rescues the ocean liner, and saves 28,000 lives as a result.

76.3 See also

- [Cthulhu Mythos in popular culture](#)

76.4 Footnotes

- [1] Harms, *The Encyclopedia Cthulhiana*, p. 136.
- [2] Joshi & Schultz, “Chambers, Robert William” , *An H. P. Lovecraft Encyclopedia*, p. 38
- [3] Pearsall, “Yellow Sign” , *The Lovecraft Lexicon*, p. 436.
- [4] Derleth once entertained the notion of calling Lovecraft's mythos the *Mythology of Hastur*—an idea that Lovecraft summarily rejected when he heard it. (Robert M. Price, “The Mythology of Hastur” , *The Hastur Cycle*, p. i.)
- [5] Joseph Payne Brennan (1976), “The Feaster from Afar” , *The Hastur Cycle* (2nd ed.), pp. 272–82.
- [6] Fager, Anders, “Samlade Svenska Kulter”

76.5 References

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- Harms, Daniel (1998). “Hastur”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 136–7. ISBN 1-56882-119-0.
- Joshi, S. T.; David E. Schultz (2001). *An H. P. Lovecraft Encyclopedia*. Westport, CT: Greenwood Press. ISBN 0-313-31578-7.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon. ISBN 1-56184-129-3.
- Price, Robert M. (ed.) (1997). *The Hastur Cycle* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-094-1.

76.6 External links

- [Haïta the Shepherd](#)
- *Can Such Things Be?* public domain audiobook at LibriVox
- *The King in Yellow* public domain audiobook at LibriVox

Chapter 77

Hypnos

“Somnus” redirects here. For the thoroughbred race-horse, see [Somnus \(horse\)](#).
For other uses, see [Hypnos \(disambiguation\)](#).

In [Greek mythology](#), **Hypnos** (/ˈhɪpnɒs/; Greek: Ύπνος, “sleep”)^[1] is the personification of sleep; the Roman equivalent is known as [Somnus](#).^{*}^[2]

77.1 Description

In the [Greek Mythology](#), **Hypnos** is the son of [Nyx](#) (“The Night”) and [Erebus](#) (“The Darkness”). His brother is [Thanatos](#) (“Death”). Both siblings live in the underworld (*Hades*) or in Erebus, another valley of the Greek underworld. According to rumors, Hypnos lives in a big cave, which the river [Lethe](#) (“Forgetfulness”) comes from and where night and day meet. His bed is made of ebony, on the entrance of the cave grow a number of [poppies](#) and other hypnotic plants. No light and no sound would ever enter his grotto. According to [Homer](#), he lives on the island [Lemnos](#), which later on has been claimed to be his very own dream-island. His children [Morpheus](#) (“Shape”), [Phobetor](#) (“Fear”) and [Phantasos](#) (“Imagination, Phantasy”) are the gods of the [dream](#). It is claimed that he has many more children, which are also [Oneiroi](#). He is said to be a calm and gentle god, as he helps humans in need and, due to their sleep, owns half of their lives.^{*}^[3]^[4]

77.2 Family

Hypnos lived next to his twin brother, [Thanatos](#) (Θάνατος, “death personified”) in the underworld.

Hypnos' mother was [Nyx](#) (Νύξ, “Night”), the deity of Night, and his father was [Erebus](#), the deity of Darkness. Nyx was a dreadful and powerful goddess, and even [Zeus](#) feared entering her realm.

His wife, [Pasithea](#), was one of the youngest of the [Graces](#) and was promised to him by [Hera](#), who is the goddess of marriage and birth. Pasithea is the deity of hallucination or relaxation.

Hypnos' three brothers (according to [Hesiod](#) and [Hyginus](#)) or sons (according to [Ovid](#)) were known as the [Oneiroi](#), which is Greek for “dreams.” [Morpheus](#) is the Winged God of Dreams and can take human form in dreams. [Phobetor](#) is the personification of nightmares and created frightening dreams, he could take the shape of any animal including bears and tigers. [Phantasos](#) was known for creating fake dreams full of illusions. [Morpheus](#), [Phobetor](#), and [Phantasos](#) appeared in the dreams of kings. The [Oneiroi](#) lived in a cave at the shores of the Ocean in the West. The cave had [two gates](#) with which to send people dreams; one made from ivory and the other from buckhorn. However, before they could do their work and send out the dreams, first Hypnos had to put the recipient to sleep.^{*}^[5]

77.3 Hypnos in the Iliad

Hypnos used his powers to trick [Zeus](#). Hypnos was able to trick him and help the [Danaans](#) win the Trojan war. During the war, [Hera](#) loathed her brother and husband, [Zeus](#), so she devised a plot to trick him. She decided that in order to trick him she needed to make him so enamoured with her that he would fall for the trick. So she washed herself with ambrosia and anointed herself with oil, made especially for her to make herself impossible to resist for [Zeus](#). She wove flowers through her hair, put on three brilliant pendants for earrings, and donned a wondrous robe. She then called for [Aphrodite](#), the goddess of love, and asked her for a charm that would ensure that her trick would not fail. In order to procure the charm, however, she lied to [Aphrodite](#) because they sided on opposite sides of the war. She told [Aphrodite](#) that she wanted the charm to help herself and [Zeus](#) stop fighting. [Aphrodite](#) willingly agreed. [Hera](#) was almost ready to trick [Zeus](#), but she needed the help of Hypnos, who had tricked [Zeus](#) once before.

[Hera](#) called on Hypnos and asked him to help her by putting [Zeus](#) to sleep. Hypnos was reluctant because the last time he had put the god to sleep, he was furious when he awoke. It was [Hera](#) who had asked him to trick [Zeus](#) the first time as well. She was furious that [Heracles](#), [Zeus](#)' son, sacked the city of the [Trojans](#). So she had Hypnos



Hypnos and Thanatos carrying the body of Sarpedon from the battlefield of Troy; detail from an Attic white-ground lekythos, ca. 440 BC.

put Zeus to sleep, and set blasts of angry winds upon the sea while Heracles was still sailing home. When Zeus awoke he was furious and went on a rampage looking for Hypnos. Hypnos managed to avoid Zeus by hiding with his mother, Nyx. This made Hypnos reluctant to accept Hera's proposal and help her trick Zeus again. Hera first offered him a beautiful golden seat that can never fall apart and a footstool to go with it. He refused this first offer, remembering the last time he tricked Zeus. Hera finally got him to agree by promising that he would be married to Pasithea, one of the youngest Graces, whom he had always wanted to marry. Hypnos made her swear by the river Styx and call on gods of the underworld to be witnesses so that he would be ensured that he would marry Pasithea.

Hera went to see Zeus on Gargarus, the topmost peak of Mount Ida. Zeus was extremely taken by her and suspected nothing as Hypnos was shrouded in a thick mist and hidden upon a pine tree that was close to where Hera and Zeus were talking. Zeus asked Hera what she was

doing there and why she had come from Olympus, and she told him the same lie she told Aphrodite. She told him that she wanted to go help her parent stop quarreling and she stopped there to consult him because she didn't want to go without his knowledge and have him be angry with her when he found out. Zeus said that she could go any time, and that she should postpone her visit and stay there with him so they could enjoy each other's company. He told her that he was never in love with anyone as much as he loved her at that moment. He took her in his embrace and Hypnos went to work putting him to sleep, with Hera in his arms. While this went on, Hypnos traveled to the ships of the Achaeans to tell Poseidon, God of the Sea, that he could now help the Danaans and give them a victory while Zeus was sleeping. This is where Hypnos leaves the story, leaving Poseidon eager to help the Danaans. Thanks to Hypnos helping to trick Zeus, the war changed its course to Hera's favor, and Zeus never found out that Hypnos had tricked him one more time.*[6]

77.4 Hypnos in Endymion myth

According to a passage in *Deipnosophistae*, the sophist and dithyrambic poet Licymnius of Chios*[7] tells a different tale about the Endymion myth, in which Hypnos, in awe of his beauty, causes him to sleep with his eyes open, so he can fully admire his face.

77.5 Hypnos in art



Bronze Head of Hypnos in the British Museum, from Civitella d'Arna near Perugia in Italy, 1st-2nd Century AD.[8]*

Hypnos appears in numerous works of art, most of which are vases. An example of one vase that Hypnos is featured on is called "Ariadne Abandoned by Theseus," which is part of the Museum of Fine Arts in Boston's collection. In this vase, Hypnos is shown as a winged god dripping Lethean water upon the head of Ariadne as she sleeps.*[9] One of the most famous works of art featuring Hypnos is a bronze head of Hypnos himself, now kept

in the British Museum in London. This bronze head has wings sprouting from his temples and the hair is elaborately arranged, some tying in knots and some hanging freely from his head.*[10]

77.6 Words derived from Hypnos

The English word "hypnosis" is derived from his name, referring to the fact that when hypnotized, a person is put into a sleep-like state (hypnos "sleep" + -osis "condition").*[11] The class of medicines known as "hypnotics" which induce sleep also take their name from Hypnos.

Additionally, the English word "insomnia" comes from the name of his Latin counterpart, Somnus. (in- "not" + somnus "sleep"),*[12] as well as a few less-common words such as "somnolent", meaning sleepy or tending to cause sleep and hypersomnia meaning excessive sleep, which can be caused by many conditions (known as secondary hypersomnia) or a rare sleep disorder causing excessive sleep with unknown cause, called Idiopathic Hypersomnia.*[13]

77.7 See also

- **Aergia**, a goddess of sloth and attendant of Hypnos
- **Hesiod's Theogony**
- **Morpheus**, god of dreams
- **Nyx**, goddess of the night

77.8 References

- [1] ὕπνος. Liddell, Henry George; Scott, Robert; *A Greek–English Lexicon* at the Perseus Project.
- [2] James H. Mantinband. *Concise Dictionary of Greek Literature*. New York: Philosophical Library, 1962.
- [3] Wilhelm Vollmer: *Wörterbuch der Mythologie aller Völker*. Reprint-Verlag, Leipzig 2003 (new edition), ISBN 3826222008, page 263.
- [4] Scott C. Littleton: *Gods, Goddesses, and Mythology*, Volume 4. Marshall Cavendish/Tarrytown, New York (US) 2005, ISBN 076147563X, page 474 - 476.
- [5] Ovid. "Book the Eleventh." Trans. John Dryden. *Metamorphoses*. Trans. Sir Samuel Garth. Cambridge, 1717.
- [6] Homer. *The Iliad*. Trans. Robert Fagles. Ed. Bernard Knox. New York: Viking, 1990.
- [7] Licymnius is known only through a few quoted lines and second-hand through references (William Smith, ed. *Dictionary of Greek and Roman Antiquities* 1870)
- [8] **British Museum Highlights**
- [9] "Ancient Greek Art: Ariadne Abandoned by Theseus." Ancient Greek Art: Ariadne Abandoned by Theseus. N.p., n.d. Web. 15 Oct. 2013.
- [10] "Bronze Head of Hypnos." British Museum —. N.p., n.d. Web. 15 Oct. 2013.
- [11] "Hypnosis | Define Hypnosis at Dictionary.com" . Dictionary.reference.com. Retrieved 2014-01-27.
- [12] "Insomnia | Define Insomnia at Dictionary.com" . Dictionary.reference.com. Retrieved 2014-01-27.
- [13] "Somnolent | Define Somnolent at Dictionary.com" . Dictionary.reference.com. Retrieved 2014-01-27.

77.9 External links

- **Hypnos at theoi.com**
- **3D model of *Bronze head of Hypnos* via laser scan of a cast of British Museum's bronze.**

Chapter 78

Ithaqua

Ithaqua (the *Wind-Walker* or the *Wendigo*) is a fictional character in the Cthulhu Mythos of H. P. Lovecraft. The titular creature debuted in August Derleth's short story "Ithaqua", which was based on Algernon Blackwood's tale *The Wendigo*. It controls snow, ice and cold, and can walk through the sky as easily as it walks on earth.*[1]

78.1 Ithaqua in the myths

Ithaqua is one of the **Great Old Ones** and appears as a horrifying giant with a roughly human shape and glowing red eyes. He has been reported from as far north as the **Arctic** to the Sub-Arctic, where **Native Americans** first encountered him. He is believed to prowl the Arctic waste, hunting down unwary travelers and slaying them gruesomely, and is said to have inspired the Native American legend of the **Wendigo** and possibly the **Yeti**.

Ithaqua's cult is small, but he is greatly feared in the far north. Fearful denizens of **Siberia** and **Alaska** often leave sacrifices for Ithaqua—not as worship but as appeasement. Those who join his cult will gain the ability to be completely unaffected by cold. He often uses **Shantaks**, a dragon-like "lesser race", as servitors. A race of subhuman cannibals, the **Gnophkehs**, also worshiped him,*[2] along with **Rhan-Tegoth** and **Aphoom-Zhah**.*[3]

Ithaqua figures prominently in **Brian Lumley**'s Lovecraft-based *Titus Crow* series, ruling the ice-world of Borea. In Lumley's works, Ithaqua periodically treads the winds of space between Earth and Borea, bringing helpless victims back to Borea to worship him among its snowy wastes. He frequently attempts to reproduce with humanoid females, hoping to create offspring which can surpass his own limitations, imposed by the Elder Gods, and so help free the rest of the Great Old Ones. It is suggested that Ithaqua has the ulterior motive of desiring offspring to assuage his bitter loneliness, as he is the only one of his kind. None of his surviving offspring to date has accommodated him, all turning against him at some point.

Anders Fager's "The Wish of the Broken Man" describes how 18th-century Scandinavian Saami worship "Ittakka" and calls up on him to create blizzards. It also fingers Ittakka/Ithaqua as responsible for the 1718 Carolean Death

March.*[4]

78.2 See also

- **Aphoom-Zhah**
- **Lin Carter**

78.3 Notes

- [1] Derleth was inspired by Blackwood's tale (who himself based the Wendigo on a creature from Native American Indian legend), but gave the creature a Lovecraftian name. (Price, "Ghost Riders in the Sky", "Who Has Seen the Wind?", *The Ithaqua Cycle*, pg. xi.)
- [2] "Crazy Ivan's Timeline of Werewolf and Therianthrope Fiction"
- [3] "A Hyperborean Glossary by Laurence J. Cornford"
- [4] "Anders Fager (2011). *Collected Swedish Cults*. Stockholm, Sweden: Wahlström & Wistrand. ISBN 9789146220961."

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Chapter 79

Nodens (Cthulhu Mythos)

Nodens (*Lord of the Great Abyss* or *Nuada of the Silver Hand*) is a fictional character in the **Cthulhu Mythos**. Based on the Celtic deity, Nodens, he is the creation of H. P. Lovecraft and first appeared in his short story "The Strange High House in the Mist" (1926).

79.1 Summary

And upon dolphins' backs was balanced a vast crenelate shell wherein rode the grey and awful form of primal Nodens, Lord of the Great Abyss...Then hoary Nodens reached forth a wizened hand and helped Olney and his host into the vast shell.

—H. P. Lovecraft, "The Strange High House in the Mist"

Nodens is one of the **Elder Gods** and appears as an elderly, human male with white hair—gray-bearded and hoary yet still vital and strong. He often rides in a **chariot** formed from a huge **seashell** pulled by some great **beasts of legend**. Nodens is served by the **Nightgaunts**.

As a hunter, he will chase down evil creatures in the **Dreamlands**, such as the **Shantaks**. He prefers to hunt the servants of the **Great Old Ones** or **Nyarlatheptep** because they are usually the most intelligent and offer the best sport, but not necessarily because he wants to help humans being attacked by them. He has, however, been known to deliberately help humans, such as when he offers advice to assist Randolph Carter against **Nyarlatheptep** in *The Dream Quest of Unknown Kadath*: "Out of the void S'ngac the violet gas had pointed the way, and archaic Nodens was bellowing his guidance from un-hinted deeps," later followed by "And hoary Nodens raised a howl of triumph when Nyarlathotep, close on his quarry, stopped baffled by a glare that seared his formless hunting-horrors to grey dust."

Lovecraft may have based Nodens on **Arthur Machen's** *The Great God Pan* (1890) because Machen was one of Lovecraft's favorite authors.*[1] In the novel, Machen describes a late **Roman** inscription hinting that Nodens is actually the titular god **Pan**.

On one side of the pillar was an inscription, of which I took a note. Some of the letters had been defaced, but I do not think there can be any doubt as to those which I supply. The inscription reads as follows:

DEVOMNODENTI
FLAVIVSSENILSPOSSVIT
PROPTERNVPtias
quaSVIDITSVBVMBra

"To the great god Nodens (the god of the Great Deep or Abyss) Flavius Senilis has erected this pillar on account of the marriage which he saw beneath the shade."

—Arthur Machen, *The Great God Pan*

Machen was probably inspired by the finding of an extensive temple complex dedicated to Nodens at **Lydney Park** in Gloucestershire.

79.2 Other appearances

- Nodens is mentioned in "The Collect Call of Cathulhu", an episode from *The Real Ghostbusters*.
- Nodens appears in the **Boom! Studios** series *Fall of Cthulhu*.
- Nodens makes an appearance in the **PlayStation** game *Persona 2: Eternal Punishment* as a summoned creature.
- Nodens is mentioned in **Red Wasp Studios'** "The Wasted Land".
- Nodens is the antagonist in **Brian Keene's** 2008 novel *Ghost Walk*. In the novel, Nodens' form is a mass of living darkness who feeds off the misery and fear of others. Nodens is described as one of thirteen beings from the previous universe that God destroyed in order to create the current one. In retaliation, Nodens and the other twelve beings wish to cause God pain by destroying his greatest creation: human beings.

- Nodens appeared several times, although in different identities, beginning in episode 2 of *Nyaruko: Crawling with Love*. They all want the male protagonist Mahiro to be in a yaoi film.

79.3 References

79.3.1 Notes

- [1] In his essay “Supernatural Horror In Literature” , Lovecraft writes: “Of living creators of cosmic fear raised to its most artistic pitch, few if any can hope to equal the versatile *Arthur Machen*, author of some dozen tales long and short, in which the elements of hidden horror and brooding fright attain an almost incomparable substance and realistic acuteness.”

79.3.2 Books

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Chapter 80

Tsathoggua

Tsathoggua (the *Sleeper of N'kai*, also known as *Zhothaqquah*) is a supernatural entity in the *Cthulhu Mythos* shared fictional universe. He is the creation of *Clark Ashton Smith* and is part of his *Hyperborean cycle*.

Tsathoggua/*Zhothaqquah* is described as an *Old One*, a god-like being from the pantheon. He was introduced in Smith's short story "*The Tale of Satampra Zeiros*", written in 1929 and published in the November 1931 issue of *Weird Tales*.^[1] His first appearance in print, however, was in *H. P. Lovecraft's* story "*The Whisperer in Darkness*", written in 1930 and published in the August 1931 issue of *Weird Tales*.

80.1 Description

The first description of Tsathoggua occurs in "*The Tale of Satampra Zeiros*", in which the protagonists encounter one of the entity's idols:

He was very squat and pot-bellied, his head was more like a monstrous toad than a deity, and his whole body was covered with an imitation of short fur, giving somehow a vague sensation of both the *bat* and the *sloth*. His sleepy lids were half-lowered over his globular eyes; and the tip of a queer tongue issued from his fat mouth.^[2]

Later, in Smith's "*The Seven Geases*" (1933), Tsathoggua is described again:

In that secret cave in the bowels of *Voormithadreth* . . . abides from eldermost eons the god Tsathoggua. You shall know Tsathoggua by his great girth and his batlike furriness and the look of a sleepy black toad which he has eternally. He will rise not from his place, even in the ravening of hunger, but will wait in divine slothfulness for the sacrifice.
—Clark Ashton Smith, "*The Seven Geases*"

Robert M. Price notes that "Lovecraft's Tsathoggua and Smith's differ at practically every point" . Lovecraft, dropping Smith's bat and sloth comparisons, refers to the entity in "*The Whisperer in Darkness*" as the "amorphous, toad-like god-creature mentioned in the *Pnakotic Manuscripts* and the *Necronomicon* and the *Commoriom* myth-cycle preserved by the *Atlantean* high-priest *Klarkash-Ton*"^[3] (the priest's name was Lovecraft's nickname for Tsathoggua's creator).

Later, in "*The Horror in the Museum*", a story ghost-written by Lovecraft, he writes,

Black Tsathoggua moulded itself from a toad-like gargoyle to a sinuous line with hundreds of rudimentary feet.

He also mentions it in *At the Mountains of Madness*, in a paragraph mentioning several other gods.

80.1.1 Dwelling

This was a squat, plain temple of basalt blocks without a single carving, and containing only a vacant onyx pedestal...It has been built in imitation of certain temples depicted in the *vaults of Zin*, to house a very terrible black toad-idol found in the red-litten world and called Tsathoggua in the *Yothic* manuscripts. It had been a potent and widely worshipped god, and after its adoption by the people of *K'n-yan* had lent its name to the city which was later to become dominant in that region. *Yothic* legend said that it had come from a mysterious inner realm beneath the red-litten world—a black realm of peculiar-sensed beings which had no light at all, but which had had great civilizations and mighty gods before ever the reptilian quadrupeds of *Yoth* had come into being.

—H. P. Lovecraft and Zealia Bishop, "*The Mound*"

They' ve been inside the earth, too — there are openings which human beings know

nothing of—some of them are in these very Vermont hills—and great worlds of unknown life down there; blue-litten K' n-yan, red-litten Yoth, and black, lightless N'kai. It' s from N' kai that frightful Tsathoggua came—you know, the amorphous, toad-like god-creature mentioned in the Pnakotic Manuscripts and the Necronomicon and the Commoriom myth-cycle preserved by the Atlantean high-priest Klarkash-Ton.

—H. P. Lovecraft, "The Whisperer in Darkness"

Tsathoggua dwells deep beneath the earth in N'kai. Tsathoggua once dwelt inside Mount Voormithadreth in Hyerborea, but left after the continent iced over.

80.2 Servitors

80.2.1 Formless spawn

The basin ... was filled with a sort of viscous and semi-liquescient substance, quite opaque and of a sooty color.... [T]he center swelled as if with the action of some powerful yeast [and] an uncouth amorphous head with dull and bulging eyes arose gradually on an ever-lengthening neck ... Then two arms—if one could call them arms—likewise arose inch by inch, and we saw that the thing was not ... a creature immersed in the liquid, but that the liquid itself had put forth this hideous neck and head, and [it was now forming arms] that groped toward us with tentacle-like appendages in lieu of claws or hands! ... Then the whole mass of the dark fluid began to rise [and] poured over the rim of the basin like a torrent of black quicksilver, taking as it reached the floor an undulant ophidian form which immediately developed more than a dozen short legs.

—Clark Ashton Smith, "The Tale of Satampra Zeiros"

Tsathoggua's will is carried out by the *formless spawn*, **polymorphic** entities made of black ichor. They are extremely resilient and very difficult to dispatch. Formless spawn can take any shape and can attack their targets in nearly every conceivable way. They are surprisingly flexible and plastic-like, and can quickly flow into a room through the tiniest of cracks. They attack by trampling their targets, biting them, or crushing them with their grasp. The *Call of Cthulhu* roleplaying game's entry on Formless Spawn also claims that they are powerfully acidic in substance and can dissolve human flesh with even a slight touch.

Formless spawn often rest in basins in Tsathoggua's temples and keep the sanctuary from being defiled by nonbelievers.

In "The Mound" the people of the subterranean world of K'N-Yan had once worshipped Tsathoggua until a scientific expedition exploring N'Kai encountered the Formless Spawn. Those who escaped had all the images of Tsathoggua destroyed, and his temple re-dedicated to Shub-Niggurath.

In his story *At the Mountains of Madness*, H. P. Lovecraft states that "[a] few daring mystics have hinted at a pre-Pleistocene origin for the fragmentary Pnakotic Manuscripts, and have suggested that the devotees of Tsathoggua were as alien to mankind as Tsathoggua itself"

The formless spawn appear as adversaries in the video game *Quake*.^{*[4]}

80.2.2 Voormis

Main article: Voormis

A race of cave-dwelling humanoids who worship Tsathoggua. They are the primary focus of a "posthumous collaboration" ^{*[5]} short story by Lin Carter after Clark Ashton Smith's death, *The Scroll of Morloc* (First published in 1976, *The Year's Best Fantasy Stories: 2*, and again in 1980 in *Lost Worlds*).^{*[6]} They are referred to as the Voormi (plural: Voormis) in H. P. Lovecraft's fictional manuscript *The Pnakotic Fragments*. The Voormis considered themselves the chosen minions of Tsathoggua and his direct descendants.

...for it was commonly believed that their supreme pontiff and common ancestor had been fathered by none other than Tsathoggua himself during a transient liaison with a minor female divinity who rejoiced in the name of Shathak

—Lin Carter and Clark Ashton Smith, "The Scroll of Morloc"

Now the Voormis had, from their remotest origins, considered themselves the chosen minions of Tsathoggua, the sole deity whose worship they celebrated. And Tsathoggua was an earth elemental ranged in perpetual and unrelenting enmity against the Rhan-Tegoth and all his kind, who were commonly accounted elementals of the air and were objects of contempt to those of the Old Ones, like Tsathoggua, who abominated the airy emptiness above the world and by preference wallowed in darksome and subterranean lairs.

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

The **Voormis** are described as three-toed, umber-colored, fur-covered humanoids* [7] though they are carefully differentiated from their traditional enemies (the shaggier-haired but superficially similar **Gnophkehs** who worshipped the **Great Old One Rhan-Tegoth**). Both of them are further differentiated from true humans. The Voormis communicate by dog-like howls.

They reside in a continent in **Hyperborea** which will be known in the future as **Mhu Thulan**: specifically in cave systems under the four-coned extinct volcano named after them—**Mount Voormithadreth**, the tallest peak in the **Eiglophian mountains**. Their ancestors (as described by Carter's narrative) were originally thralls of the **Serpent-people** who escaped after the continent of the latter sank to the sea. They are shamanistic and apparently began dwelling underground in an effort to imitate their deity, **Tsathoggua**, under the leadership of the eponymous Voorm.

By dwelling subterraneously, it should perhaps be noted here, the Voormis were but imitating the grotesque divinity they worshipped with rites we might deem excessively sanguinary and revolting. As it was an article of the Voormish faith that this deity, whom they knew as **Tsathoggua**, made his abode in lightless caverns situated far beneath the earth, their adoption of a troglodytic mode of existence was to some extent primarily symbolic. Their eponymous ancestor of their race, Voorm the arch-ancient, had quite early in their history promulgated a doctrine which asserted that their assumption of a wholly subterranean habit would place them in a special relationship of mystical propinquity with their god, who himself preferred to wallow in the gulf of **N'kai** beneath a mountain to the south considered sacred by the Voormis.

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

The Voormis established a thriving culture in the surface Hyperborea before the coming of humans.* [8] Their civilization eventually fell into demise.* [9] With constant warfare with their archenemies, the **Gnophkeh**, they grew smaller and smaller in number until the remnants retreated to the highest slopes of the **Eiglophian mountains**. They were hunted for sport by later human settlers.

80.3 Family tree

Smith literally wed Lovecraft's creations to his own gods, which seem to be molded more like the **Greek pantheon**

than the cosmic group of Lovecraft's fiction.* [10] He assigned familial relationships to his gods—for example, making the Saturnian being **Hziulquoigmznzhah** the “uncle” of **Tsathoggua*** [11]—and ascribed this family tree to the **Parchments of Pnom**, Hyperborea's leading “genealogist [and] noted prophet”.* [12]

According to Lovecraft, **Tsathoggua** is the offspring of the deity **Yeb**, whose twin **Nug** spawned **Cthulhu**.* [13] Smith's “Parchments of Pnom”, however, state that **Tsathoggua** is the spawn of **Ghisguth** and **Zstylzhemgni**, as well as being the mate of **Shathak** and the parent of **Zvilpogghua**.

80.3.1 Cxaxukluth

Cxaxukluth (or **Ksaksa-Kluth**) is an Outer God, spawn of **Azathoth** by spontaneous fission. His progeny are **Hziulquoigmznzhah** and **Ghisguth**. He is the grandfather of **Tsathoggua**.

Cxaxukluth dwells on **Yuggoth**. His immediate family lived with him for a while, but soon left because of his cannibalistic appetites.

80.3.2 Ghisguth

Ghisguth (or **Ghizghuth** or **Ghisghuth**) is the son of **Cxaxukluth** and the brother of **Hziulquoigmznzhah**. He is the mate of **Zstylzhemghi** and the father of **Tsathoggua**.

80.3.3 Hziulquoigmznzhah

Hziulquoigmznzhah (also **Ziulquaz-Manzah**) is the son of **Cxaxukluth**. He is also the brother to **Ghisguth** and the uncle of **Tsathoggua**.

His appearance is much like his nephew, but he has an elongated neck, very long forelimbs, and very short, multiple legs. He has had many homes including **Xoth** (possibly **Sirius B**), **Yaksh** (**Neptune**), and **Cykranosh** (**Saturn**), where he resides to this day.

In Kevin L. O'Brien's “October Surprise” (2006) **Hziulquoigmznzhah**'s mate is **Zstylzhemghi**'s sister **Klosmiebhyx** who bore him two entities likely matching with the Welsh giant **Ysbaddaden** and the Scottish war-goddess **Scáthach**,* [14] since both named after these two demigods.

80.3.4 Klosmiebhyx

Klosmiebhyx is mentioned in Kevin L. O'Brien's “October Surprise” (2006) as sister of **Zstylzhemghi**.* [15] Her appearance is not described, but likely similar to her sibling.

80.3.5 Knygathin Zhaum

Knygathin Zhaum is the child of Sfatlicllp and a Voormi.

He repopulated Hyperborea after humans deserted the cities of Uzuldaroum and Commoriom. Athammaus tried to execute him by beheading, but because of his preternatural heritage, such attempts proved unsuccessful and only served to aggravate him. As a descendant of Cxaxukluth, Knygathin Zhaum reproduced by fission and thus created an Azathothian strain among the Hyperborean Voormi.

80.3.6 Sfatlicllp

Sfatlicllp is the daughter of Zvilpogghua. She is the wife of a Voormi and their offspring is Knygathin Zhaum.

Sfatlicllp was likely born on Kythanil and may have procreated the *formless spawn* once on Earth. She probably dwells in N'kai with Tsathoggua.

80.3.7 Shathak

Shathak is the wife of Tsathoggua and the mother of Zvilpogghua.

80.3.8 Ycnágnnisssz

Ycnágnnisssz is the being from the dark star Xoth who spawned Zstylzhemghi by fission.

80.3.9 Zstylzhemghi

Zstylzhemghi (*Matriarch of the Swarm*) is the offspring of Ycnágnnisssz along with Klosmiebhyx,*[16] mate of Ghisguth and the mother of Tsathoggua.

80.3.10 Zvilpogghua

Zvilpogghua (the *Feaster from the Stars*) is the son of Tsathoggua and Shathak, and is the father of Sfatlicllp. Zvilpogghua was conceived on the planet Yaksh (Neptune).

Zvilpogghua is known to the American Indians as *Os-sadagowah*. He usually takes the form of an armless, winged, bipedal toad with a long, rubbery neck and a face completely covered in tentacles. He currently dwells on Yrautrom, a planet that orbits the star Algol.

80.4 Other appearances

In 1971, Tsathoggua's idol, which came to life and attacked Conan the Barbarian, made a cameo in *Conan The*

Buccaneer, book 6 of the Conan series, this novel written by L. Sprague de Camp and Lin Carter based on the Conan character created by Robert E. Howard.

In 1975, Tsathoggua made a cameo in *The Golden Apple*, book two of *The Illuminatus! Trilogy*, by Robert Shea and Robert Anton Wilson, where he was also referred to as Saint Toad.

In 2013, Tsathoggua played a pivotal role in *Gray Magic: An Episode of Eibon*, a novel by Gary Myers based on the Eibon character and Hyperborean cycle created by Clark Ashton Smith.

The mind parasites are called the Tsathogguans in Colin Wilson's Cthulhu Mythos-based novel *The Mind Parasites* (1967).

80.5 The Tsathoggua Cycle

In 2005, Chaosium published a Cthulhu Mythos anthology edited by Robert M. Price called *The Tsathoggua Cycle*, which comprised the original Clark Ashton Smith stories featuring Tsathoggua, along with tales by other authors in which the entity has a starring role. The short story collection includes:

- “From the Parchment of Pnom” by Clark Ashton Smith
- “The Seven Geases” by Clark Ashton Smith
- “The Testament of Athammaus” by Clark Ashton Smith
- “The Tale of Satampra Zeiros” by Clark Ashton Smith
- “The Theft of the Thirty-Nine Girdles” by Clark Ashton Smith
- “Shadow of the Sleeping God” by James Ambuehl
- “The Curse of the Toad” by Loay Hall and Terry Dale
- “Dark Swamp” by James Anderson
- “The Old One” by John Glasby
- “The Oracle of Sadoqua” by Ron Hilger
- “Horror Show” by Gary Myers
- “The Tale of Toad Loop” by Stanley C. Sargent
- “The Crawling Kingdom” by Rod Heather
- “The Resurrection of Kzadool-Ra” by Henry J. Vester III

80.6 See also

- Lin Carter
- Cthulhu Mythos
- Hyperborean cycle
- H. P. Lovecraft
- Clark Ashton Smith
- *The Mind Parasites*
- Robert E. Howard

80.7 References

80.7.1 Notes

- [1] Robert M. Price, "About 'The Tale of Satampra Zeiros'", *The Tsathoggua Cycle*, p. 56.
- [2] Clark Ashton Smith, "The Tale of Satampra Zeiros" , *The Tsathoggua Cycle*, p. 65.
- [3] H. P. Lovecraft, "The Whisperer in Darkness" , *The Dunwich Horror and Others*.
- [4] "Quotes from Sandy Petersen" (web site).
- [5] "Lin Carter and Clark Ashton Smith By Stephen J. Servello © Nov. 2007"
- [6] Lin Carter 1976
- [7] "A Hyperborean Glossary by Laurence J. Cornford"
- [8] "'The Shadow of the Sleeping God by James Ambuehl"
- [9] "Cthulhu Mythos Timeline by James "JEB" Bowman"
- [10] Robert M. Price, recognizing that Smith's gods dwell beneath Mount Voormithadreth, remarked that is fitting that Smith's "Hyperborean Olymp[ians] should be under a mountain rather than atop one!" (Price, "About 'The Seven Geases'", *The Tsathoggua Cycle*, p. 8).
- [11] Will Murray, "Introduction" , *The Book of Hyperborea*.
- [12] Clark Ashton Smith, "From the Parchments of Pnom" , *The Tsathoggua Cycle*, pp. 2–7. Originally published as "The Family Tree of the Gods" in *The Acolyte* (Summer 1934). URL accessed on April 29, 2006.
- [13] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. "Letter 617" . ISBN 0-87054-035-1.
- [14] "Quotes from *October Surprise*" (web site).
- [15] "Quotes from *October Surprise*" (web site).
- [16] "Quotes from *October Surprise*" (web site).

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80.7.3 Web sites

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- "Quotes from Sandy Petersen Part 11" . AOK Heaven - The Game. Archived from the original on 6 February 2005. Retrieved April 29, 2006.
- Kevin L. O'Brien. "October Surprise" . Retrieved February 8, 2013.

80.8 External links

- "The Seven Geases" by Clark Ashton Smith
- "The Tale of Satampra Zeiros" by Clark Ashton Smith

- " *The Whisperer in Darkness* ", by H. P. Lovecraft" . Mythos Tomes. Archived from the original on 14 August 2007.

Chapter 81

Shub-Niggurath



Artistic portrayal of Shub-Niggurath, along with her "Thousand Young".

For the French *zeuhl* band named after it, see *Shub-Niggurath* (band).

Shub-Niggurath, often associated with the phrase "The Black Goat of the Woods with a Thousand Young", is a deity in the Cthulhu Mythos of H. P. Lovecraft. The only other name by which H. P. Lovecraft referred to her was "Lord of the Wood" in his story "The Whisperer in Darkness".

Shub-Niggurath is first mentioned in Lovecraft's revision story "The Last Test" (1928); she is not described by Lovecraft, but is frequently mentioned or called upon in incantations. Most of her development as a literary figure was carried out by other Mythos authors, including August Derleth, Robert Bloch, and Ramsey Campbell.

August Derleth classified Shub-Niggurath as a **Great Old One**, but the *Call of Cthulhu* role-playing game classifies her as an **Outer God**. The *CthulhuTech* role-playing game, in turn, returns to Derleth's classification of Shub-Niggurath as a **Great Old One**. Sicily was a stronghold of Shub-Niggurath's cult during the ninth century, and the secret rites performed to it in its guide of Artemis of Ephesus are matters of legend.

81.1 Development

Shub-Niggurath's appearances in Lovecraft's main body of fiction do not provide much detail about his conception of the entity. Her first mention under Lovecraft's byline was in *The Dunwich Horror* (1928), where a quote from the *Necronomicon* discussing the Old Ones breaks into an exclamation of "Iä! Shub-Niggurath!"*[1] The story provides no further information about this peculiar expression.

The next Lovecraft story to mention Shub-Niggurath is scarcely more informative. In "The Whisperer in Darkness" (1930), a recording of a ceremony involving human and nonhuman worshipers includes the following exchange:

Ever Their praises, and abundance to the
Black Goat of the Woods. Iä! Shub-
Niggurath!

Iä! Shub-Niggurath! The Black Goat of the
Woods with a Thousand Young!*[2]

Similarly unexplained exclamations occur in "The Dreams in the Witch House" (1932)*[3] and "The Thing on the Doorstep" (1933)*[4]

81.1.1 Revision tales

Lovecraft only provided specific information about Shub-Niggurath in his "revision tales", stories published under the names of clients for whom he ghost-wrote. As Price points out, "For these clients he constructed a parallel myth-cycle to his own, a separate group of Great Old

Ones,” including Yig, Ghataothoa, Rhan-Tegoth, “the evil twins Nug and Yeb”—and Shub-Niggurath.

While some of these revision stories just repeat the familiar exclamations,*[5] others provide new elements of lore. In “The Last Test” (1927), the first mention of Shub-Niggurath seems to connect her to Nug and Yeb: “I talked in Yemen with an old man who had come back from the Crimson Desert—he had seen Irem, the City of Pillars, and had worshipped at the underground shrines of Nug and Yeb—Iä! Shub-Niggurath!”*[6]

The revision story “The Mound”, which describes the discovery of an underground realm called K’n-yan by a Spanish conquistador, reports that a temple of Tsathoggua there “had been turned into a shrine of Shub-Niggurath, the All-Mother and wife of the Not-to-Be-Named-One. This deity was a kind of sophisticated Astarte, and her worship struck the pious Catholic as supremely obnoxious.”*[7]

The reference to “Astarte”, the consort of Baal in Semitic mythology, ties Shub-Niggurath to the related fertility goddess Cybele, the Magna Mater mentioned in Lovecraft’s “The Rats in the Walls”, and implies that the “great mother worshipped by the hereditary cult of Exham Priory” in that story “had to be none other than Shub-Niggurath.”*[8]

The Not-to-Be-Named-One, not being named, is difficult to identify; a similar phrase, translated into Latin as the Magnum Innominandum, appears in a list in “The Whisperer in Darkness”*[9] and was included in a scrap of incantation that Lovecraft wrote for Robert Bloch’s “The Shambler from the Stars”.*[10] August Derleth identifies this mysterious entity with Hastur*[11] (though Hastur appears in the same “Whisperer in Darkness” list with the Magnum Innominandum), while Robert M. Price equates him with Yog-Sothoth—though he also suggests that Shub-Niggurath’s mate is implicitly the snake god Yig.*[12]

Finally, in “Out of the Aeons”, a revision tale set in part on the lost continent of Mu, Lovecraft describes the character T’yog as the “High Priest of Shub-Niggurath and guardian of the copper temple of the Goat with a Thousand Young”. In the story, T’yog surprisingly maintains that “the gods friendly to man could be arrayed against the hostile gods, and...that Shub-Niggurath, Nug, and Yeb, as well as Yig the Serpent-god, were ready to take sides with man” against the more malevolent Ghataothoa. Shub-Niggurath is called “the Mother Goddess”, and reference is made to “her sons”, presumably Nug and Yeb.*[13]

81.1.2 Other references

Other evidence of Lovecraft’s conception of Shub-Niggurath can be found in his letters. For example, in a letter to Willis Conover, Lovecraft described her as an “evil cloud-like entity”.*[14]

81.2 The Black Goat

Although Shub-Niggurath is often associated with the epithet “The Black Goat of the Woods with a Thousand Young”, it is possible that this Black Goat is a separate entity. Rodolfo Ferraresi, in his essay “The Question of Shub-Niggurath”, says that Lovecraft himself separated the two in his writings, such as in “Out of the Aeons” (1935) in which a distinction is made between Shub-Niggurath and the Black Goat—the goat is the figurehead through which Shub-Niggurath is worshipped. In apparent contrast to Shub-Niggurath, the Black Goat is sometimes depicted as a male, most notably in the rite performed in “The Whisperer in Darkness” (1931) in which the Black Goat is called the “Lord of the Woods”. However, Lovecraft clearly associates Shub-Niggurath with The Black Goat of the Woods with a Thousand Young in two of his stories—“The Dreams in the Witch House” and “The Thing on the Doorstep”.

The Black Goat may be the personification of Pan, since Lovecraft was influenced by Arthur Machen’s *The Great God Pan* (1890), a story that inspired Lovecraft’s “The Dunwich Horror” (1929). In this incarnation, the Black Goat may represent Satan in the form of the satyr, a half-man, half-goat. In folklore, the satyr symbolized a man with excessive sexual appetites. The Black Goat may otherwise be a male, earthly form of Shub-Niggurath—an incarnation she assumes to copulate with her worshippers.*[15]

81.3 Robert M. Price’s interpretation

Robert M. Price points to a passage from “Idle Days on the Yann”, by Lord Dunsany, one of Lovecraft’s favorite writers, as the source for the name Shub-Niggurath:

And I too felt that I would pray. Yet I liked not to pray to a jealous God there where the frail affectionate gods whom the heathen love were being humbly invoked; so I bethought me, instead, of Sheol Nugganoth, whom the men of the jungle have long since deserted, who is now unworshipped and alone; and to him I prayed.*[16]

Notes Price: “The name already carried a whiff of sulfur: Sheol was the name for the Netherworld mentioned in the Bible and the Gilgamesh Epic.”*[17]

As for Shub-Niggurath’s association with the symbol of the goat, Price writes,

we may believe that here Lovecraft was inspired by the traditional Christian depiction of

the Baphomet Goat, an image of Satan harking back to the pre-Christian woodland deity Pan, he of the goatish horns and shanks. The Satanic goat is a device of much spectral fiction, as when in Dennis Wheatley's *The Devil Rides Out* the Archfiend's epiphany takes goat-headed form.*[18]

81.4 Other writers

81.4.1 Ramsey Campbell

In Ramsey Campbell's story "The Moon Lens", the English town of Goatswood is inhabited by once-human worshippers of Shub-Niggurath. When the deity deems a worshiper to be most worthy, a special ceremony is held in which the "Black Goat of the Woods" swallows the initiate, and then regurgitates the cultist as a transformed satyr-like being. A changed worshiper is also endowed with immortal life.*[19]

81.4.2 Stephen King

In the short story "Crouch End", a woman loses her husband to, and then is chased by minions of "the Goat with a Thousand Young" and then by the Goat itself.*[20] In the novel *Revival* a maddening entity known as "Great Mother" is introduced and shares many similarities with Shub-Niggurath, though the latter is never mentioned.*[21]

81.4.3 Paul Stewart

In his *Edge Chronicles* novel *The Curse of the Gloam-glozer*, one of the antagonists, the Rogue Glistler, is obviously modelled after Shub-Niggurath, with long, stretching tentacles and its main body being a pulsating mass of muscle just like the Black Goat.

81.4.4 Paul Morris

The Scarifyers: The Devil of Denge Marsh, by Paul Morris, is a light-hearted radio play (on CD as a Cosmic Hobo publication, 2007) in *The Scarifyers* series whose heroes (played by Nicholas Courtney and Terry Molloy) are engaged in foiling the return of this watery timeless horror and thwarting the intentions of its mysterious (and sometimes bizarre) human acolytes.

81.4.5 Gary Myers

Gary Myers's story, "What Rough Beast," casts Shub-Niggurath as the mother of all the gods, and her children as the chapters of her ongoing revelation.

81.4.6 Jim Butcher

In *Turn Coat*, the eleventh book in *The Dresden Files* by Jim Butcher, the narrator mentions that there are in his universe "terrors that the Black-Goat-with-a-Thousand-Young wouldn't dare use for its kids' bedtime stories".

81.4.7 Edward M. Erdelac

In *The Outlaw Gods*, a novella from the *The Mensch With No Name*, second book in the *Merkabah Rider weird western* series, Shub-Niggurath dwells beneath the ruins of Red House, a K'n-yan citadel in the mountains of Arizona, surrounded by dark trees which tear apart trespassers.

81.4.8 Joseph Nanni

The Dark Young or Thousand Young appear in the short film *Black Goat* by writer/director Joseph Nanni. The Dark Young first appear as root/tentacles assessing their prey. Later in the film a young trapper surrounds one of the Young with fire only to find himself surrounded when the creature calls its siblings.

However, the concept of the Dark Young was first introduced by game designer Sandy Petersen for the *Call of Cthulhu* role-playing game.

81.4.9 Joe Hill

Shub-Niggurath (under the variant "Shub-Niggurath") is mentioned in the Joe Hill graphic novel series *Locke & Key*. Another dimension is barred from our own by a black door in a deep cave, and any who step through become possessed by a "Child of Leng" (implying that this other world behind the Black Door is, indeed, Lovecraft's Leng) - writhing creatures made of dark liquid-like material and golden eyes. In *Clockworks*, volume five of the series, three possessed characters (two humans and a goat) all exclaim "Iä! Iä Shub-Niggurath!", implying that the Children of Leng are either the creature's "Thousand Young" or the creature itself. It is noteworthy to mention that the series itself is set on the fictional island of Lovecraft, Massachusetts.

81.4.10 Christopher Brookmyre

In his book *A Big Boy Did It and Ran Away*, Brookmyre includes various first-person shooter references (as the plot involves an ex-videogame-salesman fighting terrorists single-handedly). Among these references, the terrorists' financier is named Shaloub "Shub" N'gurath, a reference to Shub-Niggurath as it appears as a boss in the first-person shooter *Quake*.

81.4.11 Anders Fager

In “The Furies From Borås” Anders Fager includes references to Shub-Niggurath. The “Young of the Goat” is a cult of teenage girls. They lure teenage boys into the woods and sacrifice them to a monstrous messenger. * [22] * [23] * [24] The story has given rise to the “Borås Black Goats” , a fictional sports club from the Furies' home town.

81.4.12 Charles Stross

Shub-Niggurath is the primary antagonist in the 2013 novelette “Equoid” by Charles Stross. * [25]

81.4.13 A.J. Smith

Shub-Nillurath, or the “Black God of the Forest with a thousand Young” , features in the “Long War” series of fantasy novels. * [26]

81.4.14 Charles Gilman (pen name of Jason Rekulak)

Shub-Niggurath is mentioned in “Professor Gargoyle: Tales from Lovecraft Middle School #1” .

81.4.15 Iida Pochi

Shub-Niggurath, calling herself “The Black Goat of the Woods with a Thousand Young” , is one of the main protagonists of the slice-of-life manga *The Demon Who Became My Sister - The Sister of the Woods with a Thousand Young* (Japanese: 姉なるもの Hepburn: *Ane Naru Mono*).

81.5 See also

- Cthulhu Mythos in popular culture
- Pan and Echidna, similar deities in Ancient Greece.
- Akerbeltz
- Shuma-Gorath, a cosmic antagonist mentioned in Conan the Barbarian and Marvel Comics stories
- *Quake*, a first-person shooter video game in which the player has to defeat Shub-Niggurath as the final boss

81.6 Notes

- [1] H. P. Lovecraft, “The Dunwich Horror” , *The Dunwich Horror and Others*, p. 170.
- [2] H. P. Lovecraft, “The Whisperer in Darkness” , *The Dunwich Horror and Others*, p. 226.
- [3] H. P. Lovecraft, “The Dreams in the Witch House” , *At the Mountains of Madness*, p. 293.
- [4] H. P. Lovecraft, “The Thing on the Doorstep” , *The Dunwich Horror and Others*, pp. 287, 296.
- [5] H. P. Lovecraft writing as Zealia Bisop, “Medusa's Coil” , *The Horror in the Museum*, pp. 189–190; H. P. Lovecraft writing as Hazel Heald, “The Man of Stone” , *The Horror in the Museum*, pp. 225, 232; H. P. Lovecraft writing as Hazel Heald, “The Horror in the Museum” , *The Horror in the Museum*, pp. 225, 232; H. P. Lovecraft writing as William Lumley, “The Diary of Alonzo Typer” , *The Horror in the Museum*, p. 321.
- [6] H. P. Lovecraft writing as Adolphe de Castro, “The Last Test” , *The Horror in the Museum*, p. 47.
- [7] H. P. Lovecraft writing as Zealia Bishop, “The Mound” , *The Horror in the Museum*, pp. 144–145.
- [8] Price, *Shub-Niggurath Cycle*, p. xiv.
- [9] Lovecraft, “The Whisperer in Darkness” , p. 223.
- [10] Robert Bloch, “The Shambler from the Stars” , *Mysteries of the Worm*, p. 31.
- [11] August Derleth, “The Return of Hastur” , *The Hastur Cycle*, pp. 255–256.
- [12] Price, p. xiii.
- [13] H. P. Lovecraft writing as Hazel Heald, “Out of the Aeons,” *The Horror in the Museum*, pp. 273–274; Price, p. xiii.
- [14] Cited in Price, p. xv.
- [15] Ferraresi, “The Question of Shub-Niggurath” , *Crypt of Cthulhu* #35, pp. 17–8, 22.
- [16] Lord Dunsany, “Idle Days on the Yann” Archived August 29, 2006, at the Wayback Machine., *A Dreamer's Tales*.
- [17] Robert M. Price, *Shub-Niggurath Cycle*, p. xii.
- [18] Price, p. x.
- [19] Campbell, “The Moon-Lens” , *Shub-Niggurath Cycle*.
- [20] Stephen King, “Crouch End” , *New Tales of the Cthulhu Mythos*
- [21] Stephen King, “Revival” (2014).
- [22] <http://www.adlibris.com/se/bok/samlade-svenska-kulter-skrackberattelser-9789146220961>
- [23] <http://bokhora.se/2010/mandagsmote-anders-fager/>

- [24] Martinsson, “At One With Nature” , *An Ecocritical Study of the Nature Motif in Three Swedish Horror Writers* https://gupea.ub.gu.se/bitstream/2077/34207/1/gupea_2077_34207_1.pdf
- [25] Charles Stross, “Equoid” , *The Laundry Files*
- [26] <http://sffworld.blogspot.co.uk/2013/08/the-black-guard-by-aj-smith-review-by.html>

81.7 References

- Campbell, Ramsey (1987) [1964]. “The Moon-Lens” . *Cold Print* (1st ed.). New York: Tom Doherty Associates. ISBN 0-8125-1660-5.
- Harms, Daniel (1998). “Byatis” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 42–3. ISBN 1-56882-119-0. [Suggests Byatis is the son of Yig]
 - “Dark Young of Shub-Niggurath” , pp. 75, *ibid*.
 - “gof'nn hupadgh Shub-Niggurath” , pp. 124, *ibid*.
 - “Shub-Niggurath” , pp. 275–7, *ibid*.
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 - and Adolphe de Castro (1928). “The Last Test” , *ibid*.
 - and Hazel Heald (1932). “The Man of Stone” , *ibid*.
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- Pratchett, Terry (2002) [1990]. *Moving Pictures*. New York, NY: HarperTorch. ISBN 0-06-102063-X.

81.8 External links

- “The Dreams in the Witch House” by H.P. Lovecraft
- “The Man of Stone” by H.P. Lovecraft and Hazel Heald
- “The Mound” by H.P. Lovecraft and Zealia Bishop
- “The Whisperer in Darkness” by H.P. Lovecraft
- *The Dunwich Horror* public domain audiobook at LibriVox

Chapter 82

Yugg

The **Yuggs** (or **Yuggya**) are fictional creatures in the Cthulhu Mythos of H. P. Lovecraft. The beings were created by Lin Carter and first appeared in his short story “Out of the Ages” .

82.1 Description

In particular it be those of the minions that inhabit the noisome depths beneath the Earth's crust that lure men to their dreadful service through promise of wealth; for all the ore and riches of the world be theirs to dispense, aye, mines of gold and great heaps of inestimable gems. Of these, the Yuggs, whose name the Scribe rendereth as the Worms of the Earth, are by far the most to be feared, for it is said there be many a rich and wealthy man bestriding the proud ways of the world today, the secret of whose wealth lies in acursed treasure brought to his feet by the immense and loathsome, the white and slimy Yuggs, whereby to purchase his service to their Cause, to the utter and most damnable betrayal of humankind, and the imperilment of the very Earth.

—excerpt from John Dee's translation of the *Necronomicon* *

Yuggs resemble enormous white flatworms, but may be extraterrestrial in origin. They have unusual characteristics, such as the ability to shoot organic darts into humans to transmit genetic information. Though Yuggs can exist anywhere, they prefer to spend most of their time burrowing beneath the earth's crust. Yuggs sometimes bestow great wealth to humans in exchange for their cooperation and for regular sacrifices.

82.2 Ubb

Like a great, glistening mass of putrid whitish jelly was Father Ubb, and his squat and quivering trunk supported naught but a swollen and rounded head wherein drooled and quivered ever a pink-rimmed, obscene orifice lined

with triple rows of adamantine fangs.

—Lin Carter, “The Thing in the Pit”

Ubb (or Ub-Bg'zth), known as *The Father of Worms*, is the leader of the Yuggs and resembles an exceptionally large member of the race. Ubb and the Yuggs seek to free their masters, Ythogtha and Zoth-Ommog, both imprisoned by the Elder Gods, according to the views Carter put forth. According to other views, Zoth-Ommog is a title (Sat Om Aga) referring to a “High Priest of the Sat and the Om and Ythogtha is the Yuggya word for a punishing type of angel or seraphim.

82.3 Yuggya

Yuggya is the name given to the progeny of a mating between a Yugg and a Deep One of the fish-like variety. The resulting being has the outward appearance of a human, however it is not remotely human but has characteristics of cnidarians, squids, and insects. Although its mind is alien to normal human thoughts and emotions, a yuggya is nonetheless empathic and can use this ability to exploit the emotional weaknesses of its adversaries.

The Yuggya race is detailed and appears in the novel “Other Nations” by T&P Marsh. The term Ub-Bg-zth also appears in the novel “Other Nations.” Both the Yuggs and Yuggya (Carter and Marsh) are direct offspring of Ubb.

(Note: The term “Yuggya” can also be used as the plural for “Yugg”).

82.3.1 Notes

1. ^ Carter, “The Winfield Heritage” (1981). For the record, this quote is from a fictitious translation by John Dee.

82.4 References

- Carter, Lin (1997) [1975]. “Out of the Ages” . In Robert M. Price (ed.). *The Xothic Legend Cycle*:

The Complete Mythos Fiction of Lin Carter. Oakland, CA: Chaosium. BN 1-5688-2078-X.

—"The Thing in the Pit" (1980). Ibid.

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- Harms, Daniel (1998). "Ubb" . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 307. ISBN 1-56882-119-0.

—"Yuggs" , pp. 350–51. Ibid.

—"Yuggya" , p. 351. Ibid.

Chapter 83

Byakhee

The **Byakhee** are a fictional race of interstellar beings in the **Cthulhu Mythos**.

83.1 Summary

Out of the unimaginable blackness beyond the gangrenous glare of that cold flame, out of the tartarean leagues through which that oily river rolled uncanny, unheard, and unsuspected, there flopped rhythmically a horde of tame, trained, hybrid winged things that no sound eye could ever wholly grasp, or sound brain ever wholly remember. They were not altogether crows, nor moles, nor buzzards, nor ants, nor vampire bats, nor decomposed human beings; but something I cannot and must not recall. They flopped limply along, half with their webbed feet and half with their membranous wings; and as they reached the throng of celebrants the cowed figures seized and mounted them, and rode off one by one along the reaches of that unlighted river, into pits and galleries of panic where poison springs feed frightful and undiscoverable cataracts.

—H. P. Lovecraft, "The Festival"

The Byakhee often serve **Hastur** the Unspeakable. Since the beings are made of ordinary matter, they can be injured by normal weapons such as firearms. Byakhee can fly through space and can carry a rider, though the rider needs protection from the vacuum and cold by suitable spells or potions. One hypothetical form of protection from interstellar space is an elixir known as *space mead*,^[1] whose side effects are unknown. Byakhee live in **interstellar space** but may be summoned to Earth to perform tasks or to serve as steeds.

Similar flying creatures appear in Robert E. Howard's **Conan** stories.

Byakhee appear in **Anders Fager**'s short stories "Miss Witts' great work of art" and "The Queen in Yellow". They are described as huge bat-like birds somehow associated with the city of **Carcosa**.

Call of Cthulhu [the role-playing game] has taken its description of the byakhee from the creatures in Lovecraft's "The Festival", but it is uncertain whether Lovecraft and Derleth's creations are one and the same.

—Harms, *Encyclopedia Cthulhiana*, pp. 42.

Byakhee appear (and are the name of a song) in the H. P. Lovecraft Historical Society's spoof-musical *A Shoggoth on the Roof*.

Byakhee are the main antagonists in the video game *Ayumi: Enhanced Edition*, along with the King in Yellow.

83.2 References

- [1] Derleth, August (1962). *The Trail of Cthulhu*. Arkham House.

Chapter 84

Chthonian (Cthulhu Mythos)

Chthonians (/ˈθoʊniənz/; from Greek: *chthon*, “earth”) are fictional creatures in the **Cthulhu Mythos**. The species is the creation of English horror-fiction writer **Brian Lumley** and was first featured in his **short story** “Cement Surroundings” (1969)—though the creature never made a direct appearance. The chthonians had a more prominent role in Lumley's **novel** *The Burrowers Beneath* (1974), whose title was taken from one of the stories said to have been written by Robert Blake in Lovecraft's “The Haunter of the Dark.”

Olympians.^{*[1]} They are worshiped in a manner similar to the Olympian gods. The etymology of the word derives from the Greek term *khthonios*, which refers to darkness or the underworld (lit. Earth).

84.3 References

- [1] “Mythography definition” .

84.1 Summary

Flowing tentacles and pulpy gray-black, elongated sack of a body...no distinguishing features at all other than the reaching, groping tentacles. Or was there—yes—a lump in the upper body of the thing...a container of sorts for the brain, basal ganglia, or whichever diseased organ governed this horror's loathsome life!

—Brian Lumley, *The Burrowers Beneath*

Chthonians are described as resembling immense **squids**, with elongated **worm**-like bodies coated with **slime**. Despite their squid-like appearance, chthonians are actually land-dwellers and are even harmed by water. Chthonians are powerful burrowers which can live for more than a thousand years, and are protective of their young. It is said that a **chanting** sound accompanies every chthonian, and that by such they can be detected while underground and unseen.

The most important individual chthonian is the gigantic **Shudde M'ell**, which is worshiped by the rest, the largest and most malignant of this dread race. It is featured prominently in the aforementioned novel.

84.2 Origin

In Greek mythology, “**chthonian**” is an adjective that refers to beings that inhabit the **underworld**; they are considered to be the dark, shadowy counterparts of the

Chapter 85

Colour out of space (species)

A **colour out of space** is a fictional **extraterrestrial** in the writings of the **horror fiction** author H. P. Lovecraft. It appeared in Lovecraft's **short story** "The Colour Out of Space" (1927).

85.1 Description

In Lovecraft's story, the *colours out of space* are unknowable, **non-humanoid** extraterrestrial creatures who suck life out of all living things in the area. They arrived in a **meteorite** that fell in a rural area west of the fictional town of **Arkham**, Massachusetts, landing next to a well, on farmland belonging to Nahum Gardner.

85.1.1 Meteorite properties

The meteorite possesses odd properties:

- It wastes away when exposed to natural air.
- It continuously produces significant amounts of heat.
- It is unusually soft for something resembling a rock.
- No noticeable gases released when heated over charcoal.
- No **reaction** to the **borax bead test**.
- No apparent reaction to any producible temperature, including that of the **oxy-hydrogen blowpipe**.
- Highly **malleable**.
- **Luminous**. Especially noticeable in dark surroundings.
- **Spectroscopic analysis** during heating resulted in shining bands unknown previously in the **visible spectrum**.
- Mostly immune from reaction to all laboratory-standard **reagents**, ranging from water to **aqua regia**. Small and faint traces of **Widmanstätten pattern** appear on it in response to acid reagents. Same reagents also slightly cool it.

- Generally accepted to be a metal of some sort.
- Possesses the qualities expected of a magnetic material.
- Affinity for electricity, to the point where it could divert lightning strikes to itself.
- Mutually damaging to **silicon** compounds.

The colours inhabit small colored, fragile globules within such meteors, exhibiting the odd band of colors described above. A simple hammer tap is sufficient to break one open, resulting in no noticeable release of anything at all.

85.2 Environmental impact

They possess mutagenic properties. The crops on the farm near the impact site grew to great size and unnatural gloss, but this was useless as their taste was bitter, sour and unlikeable in the extreme. Animals in the area were also affected, their bodies, behavior and activity showing hints of alteration, such as leaping distances well above their normal capability, malformed body proportions, appearances, and footprints in the snow of unnatural configuration.

Snow around the house melted faster than anywhere else nearby, and **skunk cabbages** of prodigious size and unusual color sprouted out of the soil. The trees budded early and were observed to be moving even with no wind of any sort. Sprouting **saxifrage** bore the same unnatural hues as the cabbages. Within a few months, all plant life near the site took on unnatural properties and odd hues to the point where the road running near it fell into disuse, owing to people fearful of seeing such a sight.

Insects were also affected in a similar manner. Their bodies and movement pattern noticeably altered from what was known through past experience, and behaving in a manner contradictory as such. It is probably safe to assume that they are affected to a similar degree as other animals.

85.2.1 Effects on mammals

Later on in the story, cows grazing on grass near the site produced milk of worthless quality. The cows were moved away, a solution that worked as the milk returned to normal thereafter. The grass near the site, the same general area the cows fed in, started taking gray colours, and became strangely brittle. Horses in the stable one night were driven violently mad by it, and had to be shot for their own good when found a week later after they were released from the stables during their bout of madness. Woodchucks populating the area have also been affected; at one point, two villagers find and shoot one specimen described as strangely deformed, with “an expression which no one ever saw in a woodchuck before”

85.2.2 Effects on plant life

The plant life in the area, even the mutated ones, started taking after the fate of the grass, turning brittle, growing smaller than normal, growing increasingly more hideous-looking, gray, and in the case of the crops, tasteless. The insects followed suit, dropping dead rapidly.

The vegetation thereafter began crumbling like dust into grayish powder, and it was soon discovered afterwards that the well water was of undrinkable quality. The rest of the farm animals also fell to the same fate. The poultry turned gray, rapidly died, and their meat found useless as food, being dry and of disgusting taste. Hogs grew massively fat, developed isolated mutations on their bodies here and there, and then soon after turned gray and collapsed like the rest of them, their meat found inedible for the same reasons as the poultry. Cows were next, portions of their bodies, or even the entire thing, shrank incredibly. The result was the same. They turned gray and died.

Although all plant life in the area tended to die away, some, most notably trees, reacted in an unusual way - one member of the family claimed that the branches of some trees “swayed also when there was no wind,” although it is never established if this swaying was the result of specific manipulation from the alien species, or was merely another example of the unusual growths.

85.3 Aftermath

The majority of the colours eventually returned to space in a dramatic fashion, with everything it had ever touched glowing with its unnatural colours, and the trees pointing their branches up towards the sky. It then rapidly shot itself up into space, leaving a hole in a cloud as the only sign of its departure. All things organic that it had associated itself with crumpled into dust. A small portion remained in the well where it had originally taken up residence. The farm which had been invaded was located

near one of four towns later flooded to form a reservoir.

85.4 Other appearances

Danforth mentions the name “colour out of space” in *At the Mountains of Madness*. They are also mentioned in the adaptation, *Dark Adventure Radio Theatre: At the Mountains of Madness* as well as the movie *The Last Lovecraft: Relic of Cthulhu*.

The colours are included in Lovecraft-inspired role playing games, such as in the *Call of Cthulhu* game, where a colour out of space is a monster that the player characters may encounter.

A colour out of space appears to Lovecraft in the story “To Mars and Providence”.

A colour out of space is featured in the 1984 film of Stephen King's “Children of the Corn”. It is substituted for the large monster called for in the movie script's final scene, and appears as a skein of coloured light stretching up into space and departing, while a portion of it sinks back to earth.

85.5 References

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Chapter 86

Dhole (Cthulhu Mythos)

Dholes, also called *bholes*, are fictitious creatures described in the **Cthulhu Mythos** of H. P. Lovecraft.

Below him the ground was festering with gigantic Dholes, and even as he looked, one reared up several hundred feet and leveled a bleached, viscous end at him.

—H. P. Lovecraft and E. Hoffmann Price, "Through the Gates of the Silver Key".

Dholes are huge, slimy worm-like creatures, at least several hundred feet long. Because they avoid daylight and are covered in viscous goo, their features are nearly impossible to discern. Similar creatures called *bholes* exist in the **Vale of Pnath** in the **Dreamlands**.

Now Carter knew from a certain source that he was in the vale of Pnath, where crawl and burrow the enormous bholes; but he did not know what to expect, because no one has ever seen a bhole, or even guessed what such a thing may be like. Bholes are known only by dim rumour from the rustling they make amongst mountains of bones and the slimy touch they have when they wriggle past one. They cannot be seen because they creep only in the dark.

—H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*.

In *The White People* by Arthur Machen, whom Lovecraft admired, there is mention of "Dôls", but no description is given. In *The Illuminatus! Trilogy*, both the Dôls of Machen and Dholes of Lovecraft are mentioned as being references to mythical creatures associated with the Illuminati.

In addition, a Dhol appears in T. E. D. Klein's novel *The Ceremonies* in the form of a small, scurrying creature which possesses the bodies of various characters and animals. Klein makes reference to Machen's *The White People* throughout his novel.

Dholes appear to be related to (or perhaps identical with) Cthulhu-mythos author Brian Lumley's *chthonians* and their vermiform god, *Shudde M'ell*. Like dholes, chthonians are huge, worm-like creatures covered in viscous slime who live deep underground.

Chapter 87

Fire vampire

Fire vampires are fictional characters in the **Cthulhu Mythos**. The term refers to two distinct types of beings: the *Flame Creatures of Cthugha*, created by **August Derleth**, and the *Fire Vampires of Fthaggua*, created by **Donald Wandrei**.

87.1 Flame Creatures of Cthugha

The fire vampires that serve the **Great Old One Cthugha** appear as many points of fiery light.*[1] They always accompany their lord whenever he is summoned to the Earth (though they may be summoned separately with the proper spells). Upon arriving, Cthugha's fire vampires ignite every inflammable object they touch.

87.2 Fthaggua

Fthaggua appears as an unsteady orb of blue flame. He is the high priest of **Cthugha** and is probably also his servant, or possibly his offspring. Like **Knygathin Zhaum**, there is some controversy regarding his status.

87.2.1 The Fire Vampires of Fthaggua

The Fire Vampires of Fthaggua resemble crimson bursts of lightning. They gain sustenance by draining energy from intelligent beings; the subject so affected bursts into flames as if experiencing **spontaneous combustion**. The fire vampires also absorb all memories from the targeted victim. Since the minds of the fire vampires form a collective “hive mind”, all knowledge gleaned from a slain being is shared by every member.

87.2.2 Description of Fthaggua

Fthaggua is the **regent** of the fire vampires, and like his minions, gains energy and knowledge from the intelligent creatures they slay. With the knowledge so accumulated, Fthaggua and his minions can better plot their attacks on

the sentient races of the universe, whom they regard as mere sources of food.

Fthaggua and his servants dwell in a huge building on the surface of a mysterious **comet** called **Ktynga**. They can guide this comet throughout the **cosmos** searching for intelligent civilizations to feed upon.

87.3 See also

- **Star vampire**

87.4 Notes

- [1] This version of the “fire vampire” is portrayed in Derleth's “The Dweller in Darkness” and is the type of being that appears in the *Call of Cthulhu* role-playing game.

87.5 References

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Chapter 88

Flying polyp

A **flying polyp** is a fictional, polyp-like **extraterrestrial** lifeform created by H. P. Lovecraft for the **Cthulhu Mythos**. Lovecraft introduced the creatures in his 1936 short story "The Shadow out of Time". "Flying polyp" is a term of convenience, since Lovecraft never published a name for the creatures.

88.1 Description

[The flying polyps were a] horrible elder race of half polypous, utterly alien entities... They were only partly material and had the power of aerial motion, despite the absence of wings... [They exhibited] a monstrous plasticity and ... temporary lapses of visibility... [S]ingular whistling noises and colossal footprints made up of five circular toe marks seemed also to be associated with them.
—H. P. Lovecraft, "The Shadow Out of Time"

The flying polyps came to Earth from space as conquerors about seven hundred fifty million years ago. They also inhabited three other planets in the **solar system**,^[1] including possibly **Yaksh** (**Neptune**) and **Tond** (though Tond itself may lie outside the solar system, or may be possibly referring to **Pluto**, which was discovered only 6 years before the publication of the story). On Earth, they built **basalt** cities with high windowless towers. When they attempted to colonize the oceans, the polyps were driven back by the **Elder Things**. Thereafter, they restricted their habitats to the surface world.

Their senses did not include sight, but what senses they had could penetrate all material obstructions. They were only partially matter, but still solid enough to affect and be stopped by normal materials; this additionally gave them resistance, if not outright invulnerability, to normal means of damage, though they could be destroyed by certain forms of electrical energy. Their minds were so strange that the **Great Race of Yith** could not perform psychic transfers with them.

They are able to levitate and fly despite lacking any visible means of doing so, and leave telltale massive foot-

prints when on the ground. Their amorphous bodies can turn invisible at will, though this ability appears somewhat negated by whistling noises associated with them in general. In battle, their ability to control and direct powerful winds is put to use as a weapon.

When the Great Race of Yith came to Earth, they warred with the polyps and soon drove them underground with their advanced technology. The Great Race then sealed the entryways to the polyps' subterranean abode with trapdoors, which afterwards were diligently guarded. The polyps' cities were left abandoned, perhaps as a reminder of the horrors that dwelt below.

Eventually, the polyps rose up and almost exterminated the Great Race, afterwards returning to their subterranean haunts. Having no conception of light, the polyps seem content to remain there, annihilating the few intruders that chance upon them. The entrances to their dwellings are mostly deep within ancient ruins where there are great wells sealed over with stone. Inside these wells still dwell the polyps.

88.2 Other appearances

- The **Darkest of the Hillside Thickets** released a song titled "Ride the Flying Polyp" on their 2007 album "The Shadow Out of Tim".
- Flying polyps were a likely source of inspiration for the **Aura Beasts**, the hideous monstrosities that appear in the video game *Psi-Ops: The Mindgate Conspiracy*.
- A pair of flying polyps appear as bosses towards the end of the game *Call of Cthulhu: Dark Corners of the Earth*.
- A flying polyp appears in the short film *Elder Sign* by writer/director Joseph Nanni.

88.3 Notes

- [1] S. T. Joshi suggests that one of the mysterious solar planets inhabited by the polyps might have been **Yuggoth** (**Pluto**)

because its windowless buildings “would be admirably suited to these sightless denizens!” (Joshi, “Lovecraft's Other Planets” , p. 36, *Selected Papers on Lovecraft*.)

88.4 References

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Chapter 89

Gnophkeh

The **Gnophkehs** are a fictional race in the **Cthulhu Mythos**. They are humanoid cannibals described as being covered in coarse, matted hair with large protruding ears and proboscidean noses. They originally lived in Hyperborea and worshiped the Great Old One Rhan-Tegoth.*[1] But Rhan-Tegoth eventually forgot them when he entered a stone-like hibernation state. They were invaded and driven to the land of Lomar by the Tsathoggua-worshipping Voormis.

The papyrus reputedly preserved the darkest secrets of the occult wisdom of the detested Gnophkehs, which name denoted the repulsively hirsute cannibals whom Yhemog's ancestors had driven into exile in the arctic barrens. This scroll contained, in fact, the most arcane and potent ceremonials whereby the Gnophkehs had worshipped [sic] their atrocious divinity, who was no less than an avatar of the cosmic obscenity Rhan-Tegoth, and was attributed to Morloc himself, the Grand Shaman.

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

Later on they were again invaded by humans from **Zobna** and driven even further up north. It was there that **Ithaqua**, the wind-walker, appeared, to whom the Gnophkehs transferred their allegiance. They started to harass the Voormis again as they grew in power contributing to the demise of the Voormis civilization.*[2]

The Gnophkehs in Lomar were eventually destroyed when **Ithaqua** and **Aphoom-Zhah** brought about the Ice Age along with the remnants of the Voormis in Hyperborea and the human civilization in Zobna.*[3]

89.1 Gnoph-keh

Often confused with the humanoid Gnophkehs, the Gnoph-keh (note the **hyphen**) refers to a species of non-humans which dwell in **Hyperborea** (present-day **Greenland**). They are violent, hairy, demonic entities with an affinity for cold, ice, and snow. Artwork portrays them as similar to very large six-legged polar bears, with

a narwhal-like horn.*[4] Their existence is entwined with the humanoid Gnophkehs who worshiped them*[5] as totemic mediators with **Ithaqua**.*[6] They might also be further linked with **Rhan-Tegoth** and **Aphoom-Zhah**.*[7]

89.2 See also

- Hyperborean cycle
- Tsathoggua
- Voormis
- Cthulhu Mythos
- Clark Ashton Smith
- Lin Carter
- H. P. Lovecraft

89.3 Notes

- [1] Lin Carter 1976
- [2] "Crazy Ivan's Timeline of Werewolf and Therianthrope Fiction"
- [3] "Cthulhu Mythos Timeline by James “JEB” Bowman"
- [4] "Creatures From The Call of Cthulhu - Gnoph-keh"
- [5] "Crazy Ivan's Timeline of Werewolf and Therianthrope Fiction"
- [6] "Gnophkeh"
- [7] "A Hyperborean Glossary by Laurence J. Cornford"

89.4 References

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—"Gnophkehs" , pp. 122–123, *ibid.*

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Chapter 90

Great Race of Yith



A specimen of the Great Race.

The **Great Race of Yith** are a fictional race of **H.P. Lovecraft's Cthulhu Mythos**. Introduced in Lovecraft's short story "**The Shadow Out of Time**," the Great Race was a prehistoric civilization that populated much of the Earth until their demise in the late **Cretaceous** era. Their great power derived from their mastery of **precognition** via **time travel**.

90.1 The Great Race in the mythos

[T]he Great Race ... waxed well-nigh omniscient, and turned to the task of setting up exchanges with the minds of other planets, and of exploring their pasts and futures. It sought likewise to fathom the past years and origin of that black, aeon-dead orb in far space whence its own mental heritage had come –

for the mind of the Great Race was older than its bodily form. . . . The beings of a dying elder world, wise with the ultimate secrets, had looked ahead for a new world and species wherein they might have long life; and had sent their minds en masse into that future race best adapted to house them – the cone-shaped beings that peopled our earth a billion years ago.

—H. P. Lovecraft, "**The Shadow Out of Time**"

The Great Race are beings of enormous **intellectual** and **psychic** powers that once dwelt on the dying world of Yith. They escaped the destruction of their home **planet** by **transferring their minds** to the bodies of a species native to the **Earth** in the far distant past. They lived on this planet for 200 million years or so, in fierce competition with the Flying Polyps, whom they initially subdued. However, this enemy over time increased in number and near the close of the **Cretaceous** era (about 66 million years ago), rose up and finally destroyed the civilization of the Race of Yith, forcing the Yithians to flee en masse to other bodies located far in the future.

In the bodies that the Great Race of Yith inhabited on the Earth, they were tall and cone-shaped, rising to a point with four strange appendages, all of which can extend and recede at will to any distance up to about ten feet. Two terminate in claws, the clicking of which acted as a method of communication, a third in four red "trumpets," and the fourth, a yellowish globe featuring three eyes around the central circumference, flower-like ears on top and tentacles on the underside. They have no sexes and reproduce by spores instead, though rarely because of their species' longevity. Movement is achieved via expansion and contraction of a grey, rubbery layer at the base of the conical body.

The unique ability of this scientifically advanced **race** was to travel through time by swapping minds with creatures of another era. This allowed them to satisfy their interest in human culture, science, and occult beliefs. Occupied beings' minds transferred to Yithian bodies against their will; these "captive minds" were queried by skilled inquisitors while the Yithians using their bodies learned as

much as possible about the societies in which they dwelt.

Although captive minds were prisoners, they were nonetheless granted some freedoms in exchange for their cooperation. Those captive minds who cooperated with the Great Race were allowed to wander the Yithian cities at will and to browse the Yithians' gigantic library, which contained metallic cases with books, made of an incredibly long-lasting material, that recorded the histories of uncounted alien races, including humanity. Creatures inside a Yithian body could also communicate with other captive minds from across our universe (and beyond) from the past and future. Once the Great Race had learned all they could from a captive mind, the occupied being's intellect was swapped back, with the additional precaution of erasing or suppressing all knowledge of the Great Race. Even so, it is possible for scraps of knowledge or experiences gained from their time with the Great Race to remain in dreams.

In the short story "The Challenge From Beyond", H. P. Lovecraft describes a race of grey worm/centipede-like, creatures (Yekubians) which have similar abilities to the Great Race of Yith, but without the power of time travel by mind transfer. They use an odd hieroglyph-engraved cube, sent out into the cosmos, and; once landed on a planet, it is activated by biological interaction and light. This then engages the life form in a similar process to the Yithian's mind transfer. One of these cubes is what apparently landed on the earth during the reign of the Great Race and transferred some of their minds. It was therefore stored away so it could not affect them again, but not destroyed as the technology was new to them; the Great Race being great compilers. This was later "translated" by Reverend Arthur Brooke Winters-Hall, a clergyman with occult tendencies, and resulted in an account of the exploits of the Yekubians.

90.2 Coleopterous race

Because the Great Race traveled to the future as well as the past, they foresaw their own destruction by the Flying Polyps. Before the fateful day, the Great Race transferred their best minds forward through time into the bodies of the "beetle folk" (the Coleopterous race), Earth's dominant species after humankind. One of the factors involved may have been the fact that the Flying Polyps are completely gone by this point in time.*[1]

Any creature which is possessed by the Great Race of Yith has the host's mind transferred to the original Yithian's body. Because of this, when the Great Race of Yith felt obliged to transfer their minds to the 'beetle folk' due to their defeat against the Flying Polyps, the people who originally possessed the bodies of the Coleopterous race would presumably have been destroyed by the victorious Flying Polyps.

90.3 Pnakotus

The Lost City of **Pnakotus** (also called the *Library City*, *The Lost City of the Archives* and *Pnakotis*) is located in Australia's Great Sandy Desert. This primordial city is where the Great Race housed their enormous library.

The library of Pnakotus held the *Pnakotic Manuscripts*, a legendary tome containing a detailed chronicle of the Great Race's history, among other things. Copies of this manuscript would later be passed down through the ages, eventually falling into the hands of sinister cults which would guard them into modern times.

90.4 The Great Race in popular culture

- Contemporary and correspondent of H.P. Lovecraft, Duane W. Rimel penned a ten-sonnet poetry cycle called "Dreams of Yith" which was published in *The Fantasy Fan* for July and Sept 1934. The cycle was revised by Lovecraft, and Clark Ashton Smith may have had a hand in one stanza. *[2] *Dreams of Yith* can be found in August Derleth's anthology *Dark of the Moon: Poems of Fantasy and the Macabre* (1947); and more readily in Robert M. Price (ed). *The Yith Cycle: Lovecraftian Tales of the Great Race and Time Travel* (Heyward, CA: Chaosium, 2010) and David E. Schultz and S. T. Joshi (eds) *H. P. Lovecraft: Letters to F. Lee Baldwin, Duane W. Rimel and Nils Frome* NY: Hippocampus Press, 2016. Yith also occurs in Rimel's tale "The Jewels of Charlotte," possibly revised by Lovecraft, (*Unusual Stories* May-June 1935); reprint in Robert M. Price (ed). *Acolytes of Cthulhu*. Minneapolis, MN: Fedogan and Bremer, 2001.
- In the *Futurama* episode "A Bicyclops Built for Two", a creature resembling a purple Yithian (as depicted on the cover of the June 1936 issue of *Astounding Stories*) can be seen as a would-be bride.
- In the computer game *Call of Cthulhu: Dark Corners of the Earth*, the Great Race and its advanced technology play an important part in the story, and appear in the very end of the game. Their purpose in the game is expanded to a greater level of detail if the player is able to attain an "A" as his final score.
- *The Darkest of the Hillside Thickets* released an album based on "The Shadow Out of Time", titled "The Shadow Out of Tim" which describes the Yithians.
- German heavy metal band *Rage* have produced two songs about the Great Race, both appearing on their 1995 album *Black in Mind*: "Shadow Out of Time" and "In a Nameless Time".

- In *The 4400* episode "Wake Up Call", Tess Doerner bases her description of the future on the city of the Great Race as described in "The Shadow Out of Time" .
- In May 2006, special tournaments were held for the *Call of Cthulhu Collectible Card Game* in which the winners were pitted against a special, overpowered deck featuring the Yithians, played by the tournament organizer.
- In "To Mars and Providence", the Martians from *The War of the Worlds* are given the psychic attributes of the Great Race.
- Mentioned offhand in *Monster Hunters* book two "Monster Hunter Vendetta" by the book's main antagonist, the Shadow Lord, when the main character points out that humanity will try to nuke Arbmunep, saying "The Yith made the same mistake" .
- In the story "Hammers on Bone" by Cassandra Khaw, the protagonist is a Yithian who chose to transfer into a human PI in London instead the distant future.

90.7 External links

- [The Yithian](#) at the [Wayback Machine](#) (archived February 27, 2009)

90.5 Notes

- [1] *Perhaps these entities had come to prefer earth's inner abysses to the variable, storm-ravaged surface, since light meant nothing to them. Perhaps, too, they were slowly weakening with the aeons. Indeed, it was known that they would be quite dead in the time of the post-human beetle race which the fleeing minds would tenant.* -The Shadow Out of Time.
- [2] Edward Berglund. 'On the Revision of "Dreams of Yith"'. *Crypt of Cthulhu* 4, No 5 (whole number 30)(Eastertide 1985): 16-17, 45.

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Chapter 91

Hounds of Tindalos

A **Hound of Tindalos** is a **fictional creature** created by **Frank Belknap Long** and later incorporated into the **Cthulhu Mythos** when it was codified by **August Derleth**. They first appeared in Long's short story "The Hounds of Tindalos" (1929). Lovecraft mentions the creatures in his short story "The **Whisperer in Darkness**" (1931).

91.1 Description

The Hounds of Tindalos dwell in the distant past of the earth, when normal life had not yet advanced past one-celled organisms. They are said to inhabit the **angles** of time, while other beings (such as humankind and all common life) descend from **curves**. The Hounds are thought to be immortal, are believed to lust after something in humankind and other normal life, and will follow victims through time and space to get it. Their appearance is unknown, because no characters who meet them survive long enough to give a description. It is said that they have long, hollow tongues or proboscises to drain victims' body-fluids, and that they excrete a strange blue pus or ichor.

Though the Hounds are sometimes pictured as **canine**, probably because of the evocative name of the first story in which they appeared, it is not likely that they appear as such- the story states that the name "veils their foulness". Various **pastiches** suggest that the Hounds are more bat-like in appearance, like the **byakhee**, or may appear even worse. The name *Hounds of Tindalos* refers more to the creatures' habits than their appearance.

Because of their relationship with the angles of time, they can materialize through any corner if it is fairly sharp—120° or less. When a Hound is about to appear, it materializes first as smoke pouring from the corner, and finally the head emerges followed by the body. It is said that once a human becomes known to one of these creatures, a Hound of Tindalos will pursue the victim through anything to reach its quarry. A person risks attracting their attention by travelling through time.

91.2 Other appearances

The power/thrash metal band Dog Head wrote a song called "Abomination", where vocalist Jason "Az" Lodge references the Hounds of Tindalos stalking the weakness of men's souls.

- The Hounds of Tindalos are among the monsters attacking Edward Carnby and Aline Cedrac in "Alone in the Dark : The New Nightmare", the fourth installment of the Alone in the Dark video game franchise. The game was published by Infogrames in 2001 on PlayStation, Dreamcast, PC and PlayStation2.
- The main character of the **John Ajvide Lindqvist** short story "Tindalos" is haunted by a being named Tindalos. It shares many attributes with the creatures in "The Hounds of Tindalos", and the main character reads the Frank Belknap Long story in-story, as a way of gaining an understanding of the chewing sound that haunts her.
- In the videogame *Final Fantasy X-2*, the Hounds are minor **lupine** spirit-creatures, named Tindalos in the game.
- The Hounds chase the time travelers **Titus Crow** and **Henri-Laurent de Marigny**, respectively, in **Brian Lumley's** novels *The Transition of Titus Crow* and *Elysia*.
- Videogame *Shadow Hearts* uses a very loose interpretation of one of the creatures as a **boss**. Tindalos, as it is referred to, is depicted as resembling the rotting corpse of a giant, skinned dog, and is of a very different origin from the Hounds.
- *Macho Women with Guns* is a comedy **role-playing game** that parodies many subjects, including the Cthulhu Mythos. Its list of "critters" includes the Puppies of Tindalos.
- In *The Unspeakable Vault (Of Doom)*, a webcomic satirizing the Cthulhu Mythos beings, there is a lean,

dog-like being known as “Tindaloo” which is capable of passing through other dimensions and sometimes acts as the “family dog” to the deities. He lives in a doghouse inspired by the works of Escher.

- The hounds also appear in Roger Zelazny's fantasy novel *The Changing Land*, attacking the main characters as the house they are in travels through time.
- A hound of Tindalos appears in Michael Cisco's short story “The Firebrands of Torment” in such a way as to suggest that the protagonist might actually be the offspring of one.
- James Hetfield of Metallica has said that the song “All Nightmare Long” draws inspiration from the Hounds of Tindalos.
- In the game *Arkham Horror*, based on the Cthulhu Mythos, The Hound of Tindalos jumps directly from location to location, while most other monsters wander the streets.
- The Lovecraft-inspired band The Darkest of the Hillside Thickets has a song called “Sounds of Tindalos” on their album *Spaceship Zero*.
- The story of the Hounds is retold in brief by William S. Burroughs in his novel *The Place of Dead Roads*.
- In the short story “Mongoose”, by Sarah Monette and Elizabeth Bear, the Hounds are described as the apex predators of an extra-dimensional food chain that also includes the bug-like Toves and large-mouthed, eyeless Raths. The Hounds are referred to by the scientific name *Pseudocanis tindalosi*, which literally means “the false dog of Tindalos”, but most of the characters call them “Bandersnatches” after a creature in Lewis Carroll's poem “Jabberwocky”.
- In Donald Tyson's *Alhazred Author of the Necronomicon* the character Sashi meets Alhazred on his wanderings, she resembles one of these hounds, although the spirits do not call themselves by that name. Sashi resides in Alhazred's body and becomes something akin to a spirit-lover.
- The Hounds are referenced twice in *Haiyore! Nyaruko-san*. In one episode, Nyaruko offers to make Mahiro a hot dog using Hound of Tindalos meat; Mahiro angrily responds “Go bang your head on the angles of time!” In another episode, the corners of Hasuta's bedroom are shown to be covered with putty (presumably to proof his room against the Hounds); Mahiro asks why, but Hasuta refuses to explain, instead saying that he is better off not knowing the reason.
- In Lawrence Santoro's Bram Stoker nominated novella, “God Screamed and Screamed, Then I Ate Him,” the Hounds of Tindalos accompany Bunch,

the Daughters of the Elachmani and the tiny, winged Jabachar into the deep caves near Bluffton to summon the great old one from the depths to be slaughtered by the “Ellman” twins. The story was worked into Santoro's novel, “Just North of Nowhere.”

- In Graham McNeill's Warhammer 40,000 novel *Gods of Mars*, the malevolent predator-constructs utilized by the primary antagonist Magos Telok were called Tindalosi. These ancient artificial intelligences were created for the sole purpose of hunting and killing specific targets, before they turned against their long-forgotten masters and were exiled. Magos Telok recovered several of them and repurposed them with forbidden technology to serve his own purposes.
- On IFC's youtube channel the group Wham City Comedy created a web show called Mirror. The premise is that a cult called the Children of the Mirror are trying to stop the hounds of Tindalos from escaping into the cults house.

91.3 References

- Long, Frank Belknap. “The Hounds of Tindalos” (1929). In *Tales of the Cthulhu Mythos* (1st ed.), Random House, 1998. ISBN 0-345-42204-X.

Chapter 92

Hunting Horror

A **Hunting Horror** is a fictional monster in the **Cthulhu Mythos** of H. P. Lovecraft. The creature was first mentioned in Lovecraft's novella *The Dream-Quest of Unknown Kadath* (1926).

92.3 External links

- Works related to *The Dream-Quest of Unknown Kadath* at Wikisource

92.1 Description

And in the air about him were great viperine creatures, which had curiously distorted heads, and grotesquely great clawed appendages, supporting themselves with ease by the aid of black rubbery wings of singularly monstrous dimensions.

—August Derleth, *The Lurker at the Threshold*

Hunting Horrors resemble enormous ropy, black serpents or worms with bat-like or umbrella-like wings. Their forms are said to continually shift and change, twitching and writhing, so that it is hard to view them. Some may have only a single large wing rather than two.

These beings are dispelled by daylight, though a strong enough burst of light could sear one to dust. Hunting Horrors move swiftly and serve as **harriers** for the god Nyarlathotep. One of Nyarlathotep's avatars, the **Haunter of the Dark**, shares similar traits with the Hunting Horrors.

92.2 References

- Derleth, August; H. P. Lovecraft (2003) [1945]. *The Lurker at the Threshold*. Pub Group West. ISBN 0-7867-1188-4.
- Harms, Daniel (1998). "Hunting Horrors". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 142. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (1985) [1926]. "The Dream-Quest of Unknown Kadath". In Joshi, S.T. *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6.

Chapter 93

Insect from Shaggai

An **Insect from Shaggai** is a member of a fictional alien race (also known as the **Shan**) in the **Cthulhu Mythos**. The being was created by British author Ramsey Campbell, who was inspired by a similar creature in H. P. Lovecraft's commonplace book.*[1] The Shan first appeared in Campbell's short story “The Insects From Shaggai” (1964).

93.1 Summary

The Insects from Shaggai, or Shan, are a race of pigeon-sized interstellar refugees who arrived on Earth centuries ago. The Shan hail from the planet **Shaggai**, a world that orbits twin emerald suns. In its heyday, the technologically advanced Shan lived in globular dwellings within huge cities. As devout worshipers of the **Outer God Azathoth**, they erected **pyramidal** temples containing “multidimensional gates” whereby “that from Outside” (an aspect of Azathoth called Xada-Hgla) could enter.

One day, a mysterious object appeared in the sky. Day by day, this object drew closer to Shaggai, until the third day when the strange celestial visitor emitted a red glow which destroyed the planet. Only those Shan in their **teleporting** temples of Azathoth survived the catastrophe. The survivors teleported to their colony on the planet **Xiclotl**, where their brethren had enslaved the native inhabitants.

The Shan remained on Xiclotl for some time, but upon discovering the frightening nature of their slaves' religious practices, they teleported to the planet **Thuggon**. A horrific find on this world prompted the Shan to flee once more, this time to the planet **L'gy'hx**, aka **Uranus**. When this world proved unsuitable, a small band of the Shan teleported to Earth—in a curious cone-shaped temple—arriving in the **Severn Valley** region of **England** sometime in the **Middle Ages**.*[2]

93.2 Other aspects

The brains of the Shan have six **lobes**, giving them the ability to follow three trains of thought simultaneously. Most Shan have an aversion to sunlight because the **electromagnetic frequency** of the Sun's rays poisons their **metabolism**.

As a result of contact with Azathoth—the head of the mythos pantheon—the Shan developed the ability of *Kirlian Phasing*, allowing them to pass into the skulls and brains of organic life. On Earth, they usually meld with their new favorite hosts, humanity. Once ensconced within the cranium of a human victim, they use cruel alien **telepathy** to gradually dominate and control their puppet.

The psychology of the Insects from Shaggai is completely alien, lacking any recognizable human ethics. Other than a few heretics, the Shan are divided into two factions: Fanatical worshippers of Azathoth's **avatar** Xada Hgla that wish to eliminate all other sects and consider other deities to be inferior or false, and a faction of amoral **hedonists** whose main purpose is to discover new experiences, most of which involve cruelty or **depravity**. Their **sadistic** fancy is often implemented through a host, preferably a **sentient** one, from which they feed off the **electromagnetic** impulses in the brain. The relationship is completely **parasitic**. As long as it inhabits a human host, the Shan has some control over the host's actions, and the longer it is there, the more control it gains. It can, however, be driven out by **trepanation**.

93.3 Massa di Requiem per Shuggay

In 1768, the **enigmatic** composer Benevento Chieti Bordighera, wrote an **opera** about the Shan's trek, the frightful but brilliant *Massa di Requiem per Shuggay* (“Requiem for Shaggai”). The final act of the opera chronicles the arrival of the Shan on Earth in the 17th century and the plight of the monstrous and godlike insect-beast Baoh't Z'uqqa-Mogg, another former inhabitant from the dead world of Shaggai. In 1769, Pope **Clement XIII** banned the piece, and one year later his successor impris-

oned Bordighera, branding him a heretic. A year later, Bordighera was put to death. All copies of the *morose libretto* were ordered destroyed, although one or two survived.*[3]

93.4 Shaggai's destruction

The disaster that destroyed Shaggai was likely caused by the passing of the Outer God *Ghroth the Harbinger*.*[4] The *Mi-go*, with their untoward influence over the planet-shattering path of Ghroth, may have instigated the obliteration of Shaggai for some *inscrutable* purpose. One theory even purports that Ghroth awakened the local *Great Old One*, *The Worm that Gnaws in the Night*, destroying the planet.*[5]

93.5 Baoht Z'uqqa-Mogg

One of the more terrible inhabitants of Shaggai was the titanic insect-demon Baoht Z'uqqa-Mogg, Bringer of Pestilence. This *Great Old One* appears similar to a colossal scorpion, but far more unpleasant. It has huge compound eyes interspersed with antennae, an ant-like, venom-dripping maw, and gigantic wings. It is often accompanied by a swarm of stinging insects. This being is worshipped by small conclaves of *ghouls*, although it has no known human worshippers.*[6]

93.6 References

- [1] Campbell, "Introduction to Cold Print: Chasing the Unknown" , *Cold Print*, p. 5.
- [2] Campbell, "The Insects from Shaggai" , *Cold Print*, pp. 79–106.
- [3] Aniolowski, "Mysterious Manuscripts" .
- [4] Harms, "Shaggai" , *The Encyclopedia Cthulhiana*, pp. 269–70.
- [5] Carter, "Shaggai" , pp. 206–10.
- [6] Aniolowski, "Mysterious Manuscripts" .

93.7 Sources

- Aniolowski, Scott D., *et al.* "Mysterious Manuscripts" in *The Unspeakable Oath #3*, John Tynes (ed.), Seattle, WA: Pagan Publishing, August 1991. Periodical (*role-playing game* material). *Online*.
- Campbell, Ramsey. *Cold Print* (1st ed.), New York, NY: Tom Doherty Associates, Inc., 1987. ISBN 0-8125-1660-5.

- Carter, Lin. "Shaggai" (1971) in *The Book of Eibon* (1st ed.), Robert M. Price (ed.), Chaosium, Inc., 2002. ISBN 1-56882-129-8.
- Harms, Daniel. *The Encyclopedia Cthulhiana* (2nd ed.), Chaosium, Inc., 1998. ISBN 1-56882-119-0.

Chapter 94

Lloigor (Cthulhu Mythos race)

The **Lloigor** are a fictional race in the Cthulhu Mythos. The beings first appeared in August Derleth and Mark Schorer's short story "The Lair of the Star Spawn" (1932), and have been used in subsequent fictional works by others though often departing from the original concept.

94.1 Summary

August Derleth and Mark Schorer originally created a being called Lloigor as one of the Twin Obscenities in their short story "The Lair of the Star-Spawn" (1932). Lloigor and its brother Zhar were typical pseudo-Lovecraftian tentacled monstrosities identified as two of the Great Old Ones. Derleth referred to Lloigor in several other writings, "The Sandwin Compact" (1940) in particular. It was apparently a wind elemental which possessed the ability to somehow draw its sacrificial victims to it, perhaps through teleportation.

Colin Wilson borrowed the name for "The Return of the Lloigor" (1969), but his creatures are very different from Derleth's. The Lloigor^[1] take the form of invisible vortices of psychic energy, though they may sometimes make themselves manifest as great reptilian beasts, akin to the legendary dragons. In the distant past, the Lloigor came from the Andromeda Galaxy to the continent of Mu and used human slaves as their labor force. When their power dwindled, the Lloigor retreated below ground and left their former slaves to their own devices. Eventually, these early humans migrated from Mu and populated the earth.

In modern times, the Lloigor are too weakened to pose any real threat to humanity. Nonetheless, they can draw psychic energy from sleeping humans in nearby towns or villages—the victims so affected awaken feeling drained or ill, yet regain all lost vitality by nightfall—with which they can perform strange, preternatural feats, such as causing mysterious explosions or altering the flow of time.

In the 1975 *The Illuminatus! Trilogy*, the lloigor are mentioned as the gods of the aboriginal natives of the People's Republic of Fernando Po, as well as the original gods of Atlantis. Here, the term appears to be synonymous with

Great Old One—for example, H. P. Lovecraft's creation Yog-Sothoth is called a lloigor.

Scottish comics writer Grant Morrison used the Lloigor as the primary villains (possessing the bodies and minds of various superhumans on various parallel earths) in his *Zenith* series for 2000 A.D.. The names directly corresponded to the names of Lovecraft's Great Old Ones.^[2]^[3] The name "Iok Sotot" and his epithet "Eater of Souls" came from *The Illuminatus! Trilogy* where it referred to Yog-Sothoth. They are referred to as many-angled ones (possibly the first use of this moniker) and appear to be entities from a reality with more dimensions than our own, so that disconnected bits of them (tentacles, eyes) appear to 'float' around the scene. The many-angled ones have appeared in other works since, most notably Charles Stross's *The Atrocity Archives*.

The term Lloigor is again equated with Great Old Ones in the final chapter of Alan Moore's "Allan and the Sundered Veil" where both terms are used to describe Ithaqqa, a single facet of the self-aware idea known as "Yuggoth". In *The League of Extraordinary Gentlemen: Black Dossier* Nyarlathotep is referred to as an emissary of the Lloigor when he is sent to negotiate a truce with the Blazing World at the end of the comic.

A race of creatures known as Lloigor were the subject of the song "Lloigor" by the atmospheric black metal band Dark Fortress. The song references "A thousand young", most likely referring to the thousand young of Shub Niggurath. However the verse of each song refers to a single entity. The Lloigor have also been referred to as Yuggoth, a single entity. This is the first major connection between Shub Niggurath and Yuggoth made in this way.

94.2 Notes

- [1] The word *Lloigor* is similar to the Welsh name for England: *Lloegr*.
- [2] 2000 AD prog 548, Phase I: 13: "Into the Absolute Elsewhere" <http://www.2000ad.org/zenith/tygers.html>
- [3] 2000 AD prog 656 Phase III: 15: "Seeing the Light" <http://www.2000ad.org/zenith/warinheaven.html>

94.3 References

- August Derleth (2000) [1940]. “The Sandwin Compact” . *Quest for Cthulhu*. New York, NY: Carroll & Graf. ISBN 0-7867-0752-6.
- Derleth, August; Mark Schorer (2002) [1932]. “The Lair of the Star-spawn” . In Robert M. Price (ed.). *Tales of the Lovecraft Mythos*. New York, NY: Random House. ISBN 0-345-44408-6.
- Harms, Daniel (1998). “Lloigor” . *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 183–5. ISBN 1-56882-119-0.
- Colin Wilson (1998) [1969]. “The Return of the Lloigor” . *Tales of the Cthulhu Mythos* (1st ed.). New York, NY: Random House. ISBN 0-345-42204-X.
- Lloigor - Dark Fortress.” SongLyrics.com. N.p., n.d. Web. 06 July 2016

Chapter 95

Many-angled ones

The **many-angled ones** are fictional **other-dimensional** beings linked to the **Cthulhu Mythos**. They first appeared in Grant Morrison's story *Zenith*, which appeared in the British comics anthology *2000 AD*. In *Zenith* they are known as the Lloigor, a direct reference to creatures from the Cthulhu Mythos. However, they appear somewhat different from the Cthulhu Mythos entities. In the comic, the many-angled ones plan to impose rigid geometrical order on the whole universe, essentially reducing it to clockwork.* [1]

The many-angled ones exist in a space with more dimensions than our own; hence, they appear to be *many angled*. As a result, when they manifest in our universe they appear as disconnected floating body parts of some larger beast that is complete in the higher dimension (similar to how a three dimensional being would appear in *flatland* as its parts pass through the plane of that two-dimensional world).

95.1 Other appearances

More recently, they have appeared in books by British authors or comics and video games from British comics writers who have worked for *2000 AD*.

The many-angled ones were mentioned in Charles Stross's *The Atrocity Archives*. This work features the usual appearances by “nameless horrors of the abyss,” which may or may not be many-angled ones. The many-angled ones are specifically stated as inhabiting **Mandelbrot sets**.* [2]

The beings were referenced in the DC comic book *Hitman*, by Garth Ennis, which briefly featured demons called “The Multi-Angled Ones” who end up killing most of Section 8.* [3]

They also appear in Simon R. Green's Secret History series of books *The Man with the Golden Torc* (2007), *Dæmons Are Forever* (2008), and *The Spy Who Haunted Me* (2009).

In the **Marvel Comics** cosmic crossover event “**Realm of Kings**,” written by Dan Abnett and Andy Lanning, Quasar travels through a time/space rift to an alternate earth with

multiple Lovecraftian elements being part of the everyday reality of that world. There Quasar meets the **Revenegers**, that world's counterparts to the Avengers, who received their powers from the Many-Angled Ones in exchange for adoration and worship from the heroes. That world's **Iron Man** states that the Many-Angled Ones have outgrown their reality and need a new place to feed and be worshiped. They intend for Quasar to show them the way to his Earth. The Many-Angled Ones are opposed on this Earth by the heroes who believe in pure science, such as the **Vision**. They later become the antagonists of **The Thanos Imperative** miniseries, and it is stated that **Shuma-Gorath** is one.

In the 2010 remake of the video game *Splatterhouse*, scripted by *2000 AD* writer **Gordon Rennie**, the Many-Angled Ones is one of the names for the demonic race known as the Corrupted.

95.2 References

- [1] Timothy Callahan (2007). *Grant Morrison: The Early Years*. Lulu.com. p. 5. ISBN 0-615-14087-4.
- [2] Stross, Charles (2004) *The Atrocity Archives* page 107: “The many-angled ones live at the bottom of the Mandelbrot set, play around with it for too long and horrible things can happen to you.”
- [3] *Hitman* #51-52

95.3 External links

- **The Many-Angled Ones** at Comicvine

Chapter 96

The Master of the Monolith

The Master of the Monolith is a fictional creature from Robert E. Howard's short story *The Black Stone*.

It was a monstrous and grotesque toad-like creature worshipped as a god by the degenerate Hungarian aborigine hybrids of fictional "Stregoicavar". An ancient and horrible thing, the Master of the Monolith was recounted as being an embodiment of all of humanity's most horrid qualities. It personified human greed, lust, and capacity for malice. The degenerate Hungarian mountain men somehow discovered and formed a cult of the monster, using a mysterious black monolithic stone found in the clearing of a mountain as a sort of altar, offering sacrifices and conducting horrible rituals to it on midsummer's nights. For an uncounted number of years, the savage people of the high mountains gave worship to the creature, crafting small idols in its image and creeping into the lowland villages to steal women and children to sacrifice; and likely would have continued, were it not for Turkish warriors come to the mountains to conquer the Hungarian people. As recorded by the Turkish Warrior-Scribe Selim Bahadur and recounted by the narrator:

...and I read, too, of the lost, grim black cavern high in the hills where the horrified Turks hemmed a monstrous, bloated, wallowing toad-like being and slew it with flame and ancient steel blessed in old times by Muhammad, and with incantations that were old when Arabia was young. And even staunch old Selim's hand shook as he recorded the cataclysmic, earth-shaking death-howls of the monstrosity, which died not alone; for half-score of his slayers perished with him, in ways that Selim would not or could not describe.

By the far future in which the Narrator comes across the Monolith, The Master of the Monolith and its beastly worshipers have long turned to dust and sit in hell, never to return. But on one occasion, **Midsummer's Night**, it rises from the pits of hell to bask in the veneration of its worshipers, incorporeal yet undeniably there. As the narrator states, a ghost, worshiped by ghosts.

96.1 References

- Robert E. Howard (1998) [1931]. "The Black Stone". Tales of the Cthulhu Mythos (1st ed. ed.). New York, NY: Random House. ISBN 0-345-42204-X.

Chapter 97

Men of Leng

The **Men of Leng** are a fictional race in the writings of H. P. Lovecraft.*[1]*[2]

Leng are the primitive, satyr-like inhabitants of the Plateau of Leng in the Dreamlands. They are mentioned throughout Lovecraft's Dream Cycle, especially in the novella *The Dream-Quest of Unknown Kadath* (1926).

The Men of Leng appear in *The Clock of Dreams* and *Mad Moon of Dreams*, by Brian Lumley.

The ruined city of Sarkomand was their former capital.

The Men of Leng are included in the Pathfinder RPG, where they are known as the Denizens of Leng, a race of creatures who sail across the planes of existence in great black ships, trading strange, flawless rubies and exotic goods from the Realm of Dreams for mortal slaves, to be taken back to Leng for unknown reasons.

97.1 References

[1] [Erbzine.com](#)

[2] [Newgrounds.com](#)

Chapter 98

Moon-beast

Moon-beasts are creatures in H. P. Lovecraft's *Dream Cycle*. They are “great greyish-white slippery things which could expand and contract at will, and whose principal shape —though it often changed —was that of a sort of toad without any eyes, but with a curious vibrating mass of short pink tentacles on the end of its blunt, vague snout” (*The Dream-Quest of Unknown Kadath*, Lovecraft). They live on the dark side of the *Dreamlands'* moon which, unlike the moon of the waking world, has great forests and oily seas.

The Moon-beasts sail black galleys between the moon and the Dreamlands, trading rubies for both slaves and gold, at the port of Dylath-Leen. When there, they employ the Men of Leng, disguised in turbans, as their go-between and stay hidden below deck, lest the merchants of Dylath-Leen learn the terrible secret of with whom they are dealing.

98.1 Nameless Rock

The Moon-beasts have a permanent settlement at the Nameless Rock, a jagged granite island near Inqanok, in the Cerenerian Sea. Their slaves are sometimes brought here for unknown reasons. The Nameless Rock is superstitiously avoided by passing ships, because of the strange howls sometimes heard there at night.

98.2 Ib

In *The Doom that Came to Sarnath*, the inhabitants of the destroyed city of Ib are said to have come from the moon, and their appearance makes it likely that they are either Moon-beasts or in some way kin to them.

Chapter 99

Nightgaunt

Nightgaunts (also **Night-Gaunt** or **night-gaunt**) are a fictional race in the Cthulhu Mythos and is also part of H. P. Lovecraft's Dream Cycle. The creatures appear in the poem "Night-Gaunts" and the novella *The Dream-Quest of Unknown Kadath*, both by Lovecraft. Nightgaunts were inspired by Lovecraft's childhood nightmares.*[1]

99.1 Description

Nightgaunts have a vaguely human shape, but are thin, black, and faceless. Their skin is slick and rubbery. They sport a pair of inward-facing horns on their heads, a long barbed tail, and prehensile paws which are used to "tickle" their victims into submission. They can fly using a set of membranous wings. They make no sound.

99.2 Entities Served

Nightgaunts are associated with at least two of the Cthulhu Mythos' deities. Lovecraft's own writings, notably "The Strange High House in the Mist," list them as the servants of **Nodens**, "Lord of the Great Abyss" (a relatively benevolent, but still incredibly alien-entity among Lovecraft's pantheon). **Brian Lumley** instead associated them with the creature **Yibb-Tstll**, noting that they "suckle" at the creature's "black breasts" - suggesting that they possess a mouth, which would seem to contradict Lovecraft's description of them as "faceless," although it is possible that the creature's mouths are somehow concealed, or that Lumley was speaking metaphorically.

99.3 Dreamlands

Nightgaunts guard **Ngranek**, an infamous mountain on the isle of **Oriab**, in the **Dreamlands**. They sometimes capture unwary climbers, tickling them into submission with their claws and barbed tails, and carry them to the lower reaches of the Dreamlands. Nightgaunts are sometimes used as steeds by the **ghouls** of the deeper Dream-

lands, but do not like to fly over bodies of water.

99.4 Occurrences in pop culture

- In the computer game *Quest for Glory I: So You Want To Be A Hero*, if the player sleeps in unsafe areas of the forest at night, the game will instantly end with a message saying "Looks Like the Night Gaunt Got You." The accompanying illustration shows a dark silhouette of an unhorned humanoid.
- In the computer game *The Battle for Wesnoth*, the Nightgaunt is a level 3 **undead** unit evolved from the Shadow, which in turn is evolved from the Ghost. It appears as a dark, ghostly figure wearing a red and white mask and having a large set of claws on its hands. The Nightgaunt is able to conceal itself from enemies at night and also has the backstab ability when attacking.
- Nightgaunts are referred to in *The Sandman* comic book, issue 38 ("The Hunt"). The narrator/protagonist claims that he is kin to the Nightgaunt and Dwarrow, and as such has neither allegiance to nor fear of anything.
- **Night Gaunt** are a doom metal band from Italy.
- **Toy Vault** released a Nightgaunt plush among its other Lovecraftian plushes.
- In the video game *Wild Arms*, one of the boss characters is named the "Night Gaunt," though its form isn't consistent with Lovecraft's description.
- Two Nightgaunts appear in **Infogrames'** 1992 videogame *Alone in the Dark*, guarding a staircase.
- In the novel *Idlewild* by Nick Sagan, the main character, Halloween, creates nightgaunts to serve as his IVR (Immersive Virtual Reality) minions.
- **Rudimentary Peni** recorded the song "Nightgaunts" on their *Cacophony* album.
- In the webcomic *Rhapsodies*, **Providence**, Rhode Island's fictional Major League Baseball team is named the Night-Gaunts

- In *The Graveyard Book*, a 2008 novel by Neil Gaiman, night-gaunts appear in Chapter 3 (“The Hounds of God”), there is also a brief mention in Chapter 7.
- In the anime *Haiyore! Nyaruko-san*, night-gaunts are the main antagonists.
- Night Gaunts are a ska/hip-hop band from New Zealand.
- In the online trading card game ""SolForge"", there exists a card with the name “Nightgaunt”
- Night Stalker in Dota 2 appears to be a Nightgaunt

99.5 Notes

- [1] Lovecraft once wrote in a letter to a friend: “When I was 6 or 7 I used to be tormented constantly with a peculiar type of recurrent nightmare in which a monstrous race of entities (called by me 'night-gaunts'—I don't know where I got hold of the name) used to snatch me up [and] carry me off... Undoubtedly I derived the [creatures' appearance] from the jumbled memory of Doré drawings (largely the illustrations to 'Paradise Lost') which fascinated me in waking hours.” (Pearsall, “NIGHTS-GAUNTS” , *The Lovecraft Lexicon*, p. 301.)

99.6 References

- Lovecraft, Howard P. [1926] (1985). "*The Dream-Quest of Unknown Kadath*". In S.T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. ISBN 1-56184-129-3.

99.7 External links

- Works related to *The Dream-Quest of Unknown Kadath* at Wikisource

Chapter 100

Old One in fiction

Old One is a term for a **deity** or other ancient, powerful supernatural entity. This term is often used in fiction, primarily in **fantasy** and **horror fiction**.

100.1 Cthulhu Mythos

100.1.1 H. P. Lovecraft

See also: **Cthulhu Mythos deities**

Throughout the **weird fiction** of H. P. Lovecraft, the term “Old Ones” is employed in various contexts. His first mention of the Old Ones appears in “**The Call of Cthulhu**” (1926), where he uses the term in reference to a group of primordial beings entombed in the mythical city of **R'lyeh**. At one point in the story, Inspector John Legrasse of the New Orleans police department raids a cult ritual gathering, capturing several of its members:

They worshipped, so they said, the Great Old Ones who lived ages before there were any men, and who came to the young world out of the sky. Those Old Ones were gone now, inside the earth and under the sea; but their dead bodies had told their secrets in dreams to the first men, who formed a cult which had never died.*[1]

Lovecraft also mentioned the Old Ones in “**The Dunwich Horror**” (1929), naming them as mysterious entities associated with the Outer God **Yog-Sothoth**.*[2] In ***The Shadow Over Innsmouth*** (1936), the Old Ones had the power to keep the **Deep Ones** in check.*[3] In Lovecraft's revision story “**The Mound**” (1940), the denizens of **K'n-yan** are referred to as “Old Ones”.*[4]

In Lovecraft's novella ***At the Mountains of Madness*** (1936), “Old Ones” was another name for a fictional alien species, the **Elder Things**.*[5] These creatures were said to have built cities around the world in ancient times, but were eventually relegated to **Antarctica**. At the end of their reign, they were all but destroyed by the **shoggoths**, a slave race of their own creation.

100.1.2 August Derleth

August Derleth's reinterpretations transformed the beings of Lovecraft's fictional mythology. Perhaps most importantly he introduced a good-versus-evil dichotomy between the Elder Gods and the Great Old Ones. More recently, however, scholars have come to accept that Derleth's most fundamental innovation was the assignment of these beings to a single mythological pantheon as part of the overarching **Cthulhu Mythos**. One of the categories of this pantheon – the “Old Ones” or “Great Old Ones” – has become a standard in analyzing Lovecraft's fiction.

100.2 Other published fiction

100.2.1 *The Dark Is Rising*

In ***The Dark Is Rising*** (1965–1977), a series of novels by British author **Susan Cooper**, the Old Ones are agents of the Light, born as men and women, whose task is to prevent the Powers of the Dark from taking control of the world. They are immortal but are not gods and most do not appear different than middle-aged humans. Their abilities include time-travel, shape-shifting, and ability to speak and understand various languages without having learned them. Most of their powers are designed to allow them to fulfill their goal of combat against the forces of the Dark and are activated upon reading ***The Book of Gramarye***. Their full abilities are never detailed and they are often the protagonists in the series and serve as a balancing force to the Lords of the Dark who have similar powers.

100.2.2 *The Dark Tower*

In ***The Dark Tower*** series (1982–2012) written by **Stephen King**, the “Old Ones” (sometimes also called “Great Old Ones”) were a highly advanced civilization known as the Imperium that ruled **All-World** many centuries before the events detailed in the story. They were obsessed with technological development and saw their inventions as a solution to every challenge, replacing the immortal, magical essence of creation with mortal ma-

chinery. The Imperium harnessed the magic of the Dark Tower, using it to travel to other worlds and historical eras so that they could revel in destruction and death. In their hubris, the Old Ones sought to rule the entire **space-time continuum**, but in order to do this, they first had to destroy and then rebuild the Dark Tower. However, their attempt brought about a great catastrophe that spurred them to wage war against each other. The ancients managed to destroy themselves in one final battle, leaving Mid-world a radioactive wasteland. Technological relics of the Old Ones' era can still be found scattered throughout the land.

In the original version of the first *Dark Tower* novel, *The Gunslinger*, it was implied that the world of the *Dark Tower* series is a decayed future version of present-day Earth, thus the Great Old Ones are a future stage in the development of contemporary civilization. However, as the series evolved, it was revealed that All-World (the world inhabited by main character Roland Deschain) and Earth (or, more specifically, “Keystone Earth”) are **parallel worlds**, or different “levels” of the Dark Tower, rather than a single world at different points along its history.

100.2.3 *The Dresden Files*

In *The Dresden Files* series of novels (2000–present) by Jim Butcher, the Old Ones are **demons** or dark gods who once ruled the world before mankind. They were apparently banished from our reality. The Seventh Law of Magic prohibits the summoning of both the Old Ones and their minions the Walkers, or Outsiders.

100.2.4 *The Vampire Chronicles*

In *The Vampire Chronicles* series of novels (1976–2003) by Anne Rice, characters Akasha and Enkil, progenitors of the vampire race – who appear in *The Vampire Lestat* (1985) and *The Queen of The Damned* (1988) – are referred to both as “Those Who Must Be Kept” and “The Old Ones”. Within this series, the term “Old Ones” is also used to describe several other obscure, centuries-old vampires who are much stronger and more powerful than the younger, recently made vampires.

100.2.5 *The Power of Five*

The Power of Five are a series of five novels (2005–2013) by Anthony Horowitz in which ‘the old ones’ refers to a vague collection of demons (including half human and half animal mash-ups) attempting cross over through several “Gates” to enslave and torture the entire human race. The series also has many other similarities to H. P. Lovecraft’s Cthulu Mythos such as the old ones needing to play upon the avarice of a human organisation to be released into the world.

100.2.6 *The Americana Mythos*

The Americana Mythos is a series of novels and short stories (2016–present) by Connor Grant. The old ones are referenced indirectly in *Years of The Worm* (2016) and more overtly in *Eden Parish* (2017). The series also introduces several new Old Ones, such as “Ythath, The Worm of the Woods”, and “The Father”.

100.3 Role-playing games

100.3.1 *Dungeons & Dragons*

The *Advanced Dungeons & Dragons* reference book *Deities & Demigods* (1980) included a section on the Cthulhu Mythos and provided **statistics** for the Old Ones and their various minions for optional use in player campaigns.*[6] TSR published this material under the assumption that it was in the public domain, but **Arkham House**, claiming to hold the copyright, had already licensed it to **Chaosium** for their *Call of Cthulhu* role-playing game series. To stay the threat of legal action, TSR issued a second printing that credited Chaosium for granting them permission to use the material, but removed the content altogether from subsequent editions.

Among **Immortal-level characters** in *Dungeons & Dragons Basic*, the term “Old Ones” is applied to legendary beings possessing infinite power and lifespans who are thought to have created the **multiverse**. Their true abilities and goals remain strictly the province of rumor and speculation since no real evidence has been found either to confirm or disprove their existence. The Old Ones have established a barrier called the Vortex Dimension between the higher planes wherein they reside and the rest of known reality which they fashioned as an experiment to determine if other beings can evolve and produce a new generation of “Old Ones”.*[7]*[8]

In the *Forgotten Realms* campaign setting, members of the *vremyonni*, a secretive brotherhood of ancient wizards in the nation of Rashemen, are commonly referred to as “Old Ones”. All male Rashemi children who display magical aptitude are removed from their homes and sent to live with the *vremyonni* where they receive training in sorcery; there they must remain or else face permanent exile from their homeland. Both loyal to and respected by the witches who rule Rashemen, the *vremyonni* spend their unnaturally long lives engaged in arcane research and experimental spellcraft.*[9]*[10]

100.3.2 *Palladium Fantasy*

Main article: Old Ones (Palladium Books)

The race of **Alien Intelligences** known as the Old Ones in the *Palladium Fantasy Role-Playing Game* (1984), cre-

ated by Kevin Siembieda and published by Palladium Books, are regarded as the most ancient and powerful beings in the Megaverse. Their presence and influence figure prominently in the *Palladium Fantasy* setting, but they also receive occasional mention in other role-playing game series from Palladium.*[11] Described as “the masters, if not the very source of magic” who appear as “hideous, oozing slimes and gelatinous mounds of flesh and tentacles”,*[12] they are each the embodiment of a particular aspect of evil and subsist upon the respective brands of suffering they inflict.*[13] After being overthrown and defeated through the combined efforts of various races under their rule, the Old Ones were placed into an enchanted slumber and hidden away in hopes that they will neither reawaken nor escape.*[12]

100.3.3 Warhammer

Within Games Workshop's fantasy and science fiction settings there is reference to the Old Ones; these are implied to be the same creatures, though they have been presented in slightly different ways.

Warhammer 40,000

Main article: Old Ones (Warhammer 40,000)

In the fictional universe of *Warhammer 40,000*, the Old Ones traveled through space manipulating minor species on several planets and growing them into tools for their battle against the C'tan. The Slann were probably their servants. Although a reference in the novel *Ghostmaker* (2000) might indicate that the Old Ones could be the Eldar, all other instances that refer to both the Eldar and the Old Ones make clear that the two are separate races, the Eldar always being less powerful than —and usually servants and/or creations of —the Old Ones.

Warhammer Fantasy

Though less prevalent, the Old Ones also appeared in the background material for the *Warhammer Fantasy* setting. The Slann are the ruling caste of the Lizardmen.

Before the Lizardmen Army book was released, the race now known as the Old Ones were called the Slann (primarily referenced in the *High Elf* rulebook); after the book was released, they were renamed the Old Ones allowing the name “Slann” to be assigned to the mage-priests of the Lizardmen. No current allusions are made as to the physical appearance of the Old Ones, although it is assumed they were bipedal, as was the race that served them (the Slann, who in turn presided over the Saurus and Skinks: the Saurus being the warriors, the Skinks being in charge of work requiring more finesse). Some materials (*Drachenfels*) referred to them as the “toad men” from the stars. The Old Ones were the ones who set up

the warp gates at either pole of the planet and shifted it into a more favorable orbit before encouraging the development of the native species. In older versions of the material, the Old Ones were known as the Old Slaan and were ancestors of said race, who at that time were far more humanoid (a race of psychic frog-men).

100.4 Television

100.4.1 Babylon 5

In the television series *Babylon 5* (1993–1998), a group of ancient races known collectively as the “First Ones” appear during the course of the show. According to the show's lore, these powerful entities were the first civilizations to form in the galaxy.

100.4.2 Buffy the Vampire Slayer

Main article: Old Ones (Buffy the Vampire Slayer)

In the fictional “Buffyverse” established by television series *Buffy the Vampire Slayer* (1997–2003) and *Angel* (1999–2004), both created by Joss Whedon, the “Old Ones” are powerful pure-breed demons that once dominated Earth before humankind appeared and during its earliest years. In the first-season episode “The Harvest”, Watcher Rupert Giles tells Buffy:

This world is older than any of you know. Contrary to popular mythology, it did not begin as a paradise. For untold eons demons walked the Earth. They made it their home, their... their Hell. But in time, they lost their purchase on this reality. The way was made for mortal animals, for man. All that remains of the Old Ones are vestiges, certain magicks, certain creatures....

100.4.3 Supernatural

The Old Ones are referenced in the seventh season (2011–2012) of *Supernatural*, where they are primarily called “Leviathans”. They were among the first of God's creations but were locked in Purgatory as they were powerful enough to destroy all Creation. When Purgatory was accidentally breached and the angel Castiel absorbed all the souls inside, the Leviathans entered him too, steadily destroying his body and physically trying to rip their way out of him.

100.4.4 *Being Human*

In *Being Human* (UK), the Old Ones are a group of vampires of varying ages. They are introduced with *Ivan* in series 2, and *Hal Yorke*, a member of the series 4-5 trio, is an Old One. Series four's main plot revolves around the Old Ones trying to take over the world. The vampire world takes great effort to prepare for them, including rituals, Cutler's plan, even such things as red carpets. The Old Ones are unaffected by religious symbols. *Mr. Snow* is an Old One and also one of the first vampires, whose blood can be found in every vampire.

100.5 Video games

100.5.1 *Age of Mythology*

An expansion pack to the computer game *Age of Mythology* (2002) from Ensemble Studios introduces the titan *Kronos*, who is referred to as the “Old One”, as the game's primary antagonist.

100.5.2 *Bloodborne*

In “*Bloodborne*” (2015) by FromSoftware and SCE Japan Studio, the game references celestial beings known as “Great Old Ones”. One in particular, *Ebrietas*, is known as “The Daughter of the Cosmos”.

100.5.3 *Darksiders*

In *Darksiders* (2010) and its sequel (2012) from Vigil Games, the term “Old Ones” refers to all beings pre-dating the appearance of angels, demons, and humans, among which are included the Makers who are responsible for creating many worlds and realms, including even the creation of Heaven's Ivory cities.

100.5.4 *Demon's Souls*

In *Demon's Souls* (2009) by FromSoftware and SCE Japan Studio, the “Old One” is a powerful entity taking the form of a massive hovering construct of wood, rock, and soil who is accidentally awakened and seizes control of the kingdom of Boletaria with an army of soul-devouring demons. The Old One and its demons are the source of both magic and miracles, which are both considered Soul Arts.

100.5.5 *Dragon Age*

In the *Dragon Age* series (2009–present) from BioWare, the Archdemons are said to be “Old Gods” who were

buried underground by the Maker, where they became corrupted by the Darkspawn.

100.5.6 *Mass Effect*

In the video game series *Mass Effect* (2007–2012) from BioWare, the massive, intelligent plant-like being called the *Thorian* refers to itself as the “Old Growth”. In addition, the geth called *Legion* refers to the *Reapers* as the “Old Machines”, and claims that the geth who have attacked organics believe the Reapers to be gods.

100.5.7 *Neverwinter Nights*

Taking place in the *Forgotten Realms* setting of *Dungeons & Dragons*, the story of *Neverwinter Nights* (2002) revolves around the “Old Ones”, an otherwise unnamed “Creator Race” of extremely powerful, cruel, reptilian humanoids who had enslaved the “warm blooded” races in ages past. Believed to be extinct, their queen *Morag* attempts to resurrect them and re-establish their dominance over *Faerûn*.

100.5.8 *StarCraft*

In Blizzard Entertainment's universe of *StarCraft* (1998–2010), the *Xel'Naga* are beings who are said to have been responsible for creating all of the sentient races in the universe and nurturing their civilizations. Although this includes the Terrans (humans), only the Zerg and Protoss had ever come into contact with them. The *Xel'Naga* are beings of supposedly unsurpassed wisdom and power, though it has been noted that the Zerg became uncontrollable for them and decimated their fleets.

100.5.9 *World of Warcraft*

In the massively multiplayer online role-playing game *World of Warcraft* (2004–present) from Blizzard Entertainment, there are beings known as the Old Gods, malevolent entities that ruled the world of Azeroth in ancient times. The Old Gods were defeated by the Titans and buried deep underground. They still live, and their influence occasionally spills out onto the surface. Some of the Old Gods' names bear close similarity to those of Lovecraftian beings, such as C'Thun (Cthulhu) and Yogg-Saron (Yog-Sothoth).

100.6 Other appearances

- A theocratic group of *Martians* called the “Old Ones” are mentioned by the main character in *Robert A. Heinlein's Stranger in a Strange Land* (1961).

- Old Ones appear in the *Time Quartet* (1962–1986), Madeleine L'Engle's series of science fantasy books about the Murry family, notably in *A Swiftly Tilting Planet* (1978). Similar to those found in Susan Cooper's *The Dark Is Rising* series, the Old Ones are humans born with unusual mystical powers and dedicated to a never-ending struggle against the powers of darkness and evil. In both series, the Old Ones are associated with an Old Music.
- In the first-season episode "What Are Little Girls Made Of?" (1966) from the original *Star Trek* television series, an ancient alien android named Ruk (portrayed by Ted Cassidy) refers to his long-deceased creators as "The Old Ones".
- Lovecraftian-style Old Ones appear in *Marvel Comics* as extradimensional beings who once ruled the Earth tens of thousands of years ago. They serve largely as back-story, the only one of note being the *Doctor Strange* enemy Shuma-Gorath who first appeared in 1972.
- In the 1995 novel *Earthfall* by Orson Scott Card, part of the *Homecoming Saga* (1992–1995), humans are referred to as the Old Ones by the two sentient, indigenous species of Earth.
- John Carpenter's 1995 film *In the Mouth of Madness*, which is partly based on H. P. Lovecraft's *The Shadow Over Innsmouth*.
- In the 2000 novel *Shadow Scourge* by Mark Ellis, part of the *Outlanders* series (1997–2011), the antagonist Ocajinik is suspected of being an Old One.
- In the short story "A Study in Emerald" by Neil Gaiman – originally featured in the anthology *Shadows Over Baker Street* (2003) and later appearing in his collection *Fragile Things* (2006) – the Great Old Ones have taken control of Earth's governments. For instance, the Queen of England is described thus: "She was called Victoria because she had beaten us in battle seven hundred years before, and she was called Gloriana, because she was glorious, and she was called the Queen, because the human mouth was not shaped to say her true name. She was huge—huge than I imagined possible—and she squatted in the shadows, staring at us without moving." *^[14]
- The Old Ones are the main villains in Anthony Horowitz's book series *The Power of Five* (2005–2012). As shapeshifting demons, they can take many forms. In the series, the Old Ones ruled Earth ten thousand years ago and suppressed numerous human rebellions before finally being banished into another dimension by the Gatekeepers, who are later reincarnated into modern teenagers in order to stop the Old Ones when their prison is unlocked.
- In the 2006 novel *Bec* by Darren Shan, fourth installment in *The Demonata* series (2005–2010), the "Old Creatures" are beings of light who live in a cave under the sea. The Demonata hate but fear them. They left Earth and ascended to the Heavens almost two thousand years ago when their time came to an end.
- Old One, named after H. P. Lovecraft's fictional race of gods, is a psychedelic doom band from Morehead, Kentucky; they released a single self-titled album in 2009.
- There is a filk entitled "The Old Ones" by Zander Nyrond, set to the tune of the 1962 Cliff Richard pop song "The Young Ones", that was inspired by the Cthulhu Mythos.

100.7 See also

- Elder race

100.8 Notes

- [1] Lovecraft 1928, p. 169.
- [2] Lovecraft 1929, p. 491.
- [3] Lovecraft 1936 (March), p. 157.
- [4] Lovecraft & Bishop, p. 105.
- [5] Lovecraft 1936 (April), p. 142.
- [6] Ward & Kuntz, pp. 43–48.
- [7] Allston, pp. 78–79, 126.
- [8] Mentzer, pp. 3–5.
- [9] Baker, Forbeck & Reynolds, pp. 134, 135, 138, 140, 143.
- [10] Pryor, pp. 71, 92–93.
- [11] Siembieda, Long & Rosenstein, pp. 52–54.
- [12] Siembieda & Wujcik, pp. 155, 187.
- [13] Siembieda, p. 208.
- [14] Gaiman, p. 11.

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100.10 External links

- “Who Were The Old Ones?” by Daniel Harms Archived from the original on May 24, 2011

Chapter 101

Serpent Men

For other uses, see [Snake man](#).

Serpent Men are a fictional race created by [Robert E. Howard](#) for his [King Kull](#) tales. They first appeared in "The Shadow Kingdom," published in *Weird Tales* in August 1929.

They were later adapted for the [Marvel Comics](#) [Conan](#) comics by [Roy Thomas](#) and [Marie Severin](#). Their first [Marvel Universe](#) appearance was in *Kull the Conqueror* vol. 1 #2 (September, 1971).

101.1 Origin and society

In Robert E. Howard's [King Kull](#) stories, the serpent people worship a god known as the Great Serpent. Later writers would identify the Great Serpent with the [Great Old One Yig](#) and with the Stygian serpent god [Set](#) from Howard's [Conan](#) stories.

The Serpent Men were created untold aeons ago by the Great Serpent. At some point the Serpent Men group split, with one group becoming the Man-Serpents (these creatures, unlike their kin and predecessors, have the bodies of giant serpents and the heads of human beings, with smaller snakes for hair like Medusa). A Man-Serpent is the titular being in the Conan story "The God in the Bowl". Man-Serpents have hypnotic gazes and lethally venomous bites, as well as terrible crushing strength.

The seat of the First Empire of the Serpent People, during the [Paleozoic](#) era, was Valusia. Valusia is a fictional country in the Kull stories of Robert E. Howard and his stories tell, among other things, of Serpent Men trying to conquer the world once again, around 20,000 years ago, where Kull from [Atlantis](#) reigned over the Valusia Kingdom, located on the west coast of the main continent of [Thuria](#). The ancient Serpent Empire was based on [sorcery](#) and [alchemy](#), but collapsed with the rise of the [dinosaurs](#) about 225 million years ago during the [Triassic](#) era. The Serpent Men originally ruled over humans in Valusia but were defeated and almost wiped out in humanity's battle for survival against the "elder things" that predated them. Over time, humans dominated Valusia

and the Serpent Men became a legend. The Serpent Men, one of the few surviving "elder things", infiltrated human society and ruled from behind the scenes for a time but were again discovered, defeated and cast out in a secret war. However, they later repeated this tactic but added the front of a Snake Cult religion, which gained power and influence within Valusia while they also used their abilities of disguise to murder and replace each reigning monarch. Their power is eventually broken by King Kull, formerly an Atlantean barbarian who had recently conquered Valusia, and the [Pict Brule the Spear-Slayer](#), whose society was aware of the Serpent Men's infiltration.*[1]

After the destruction of Valusia, the Serpent Men escaped to Yoth, a cavern beneath [K'n-yan](#) in [North America](#) (ironically, the Pictish Isles of the Kull stories). They built subterranean cities, of which only ruins remain in the modern age. Explorers from K'n-yan visited Yoth frequently to learn more of the Serpent Men's scientific lore. Their next downfall came when they brought idols of [Tsathoggua](#) from N'kai and abandoned their patron deity [Yig](#) to worship their new god. As retribution Yig placed his curse upon them, forcing his few remaining worshippers to flee to caverns beneath [Mount Voormithadreth](#).*[2]

101.2 Appearance and abilities

Serpent Men are [humanoids](#) with [scaled](#) skin and snake-like heads. They possess magical abilities, the most common of which is the use of [illusion](#) to disguise themselves as a human. In some stories, the ghost of someone killed by a Serpent Man becomes the Serpent Man's slave. Due to the shape of their mouths, Serpent Men cannot utter the phrase "Ka nama kaa lajerama." Howard's character Kull uses the phrase as a [shibboleth](#) in the story *The Shadow Kingdom*.*[1]

101.3 Cthulhu Mythos

Lin Carter and Clark Ashton Smith adapted the race for inclusion in the Cthulhu Mythos, inspired by H. P. Lovecraft's short story "The Nameless City", which refers to an Arabian city built by a pre-human reptilian race. Lovecraft's story "The Haunter of the Dark" explicitly mentions the "serpent men of Valusia" as being one-time possessors of the Shining Trapezohedron. However, the Cthulhu Mythos was already connected to the works of Robert E. Howard (a contemporary and correspondent of H. P. Lovecraft as well as a direct contributor to the Mythos itself). In this case, the Serpent Men were created for the very first Kull story. The character of Kull later made an appearance in a Bran Mak Morn story, *Kings of the Night*, while in another such story, *Worms of the Earth*, Bran Mak Morn explicitly refers to Cthulhu and R'lyeh. Many Conan stories by Howard are also part of the Mythos.

101.4 Conan

The fictional settings of King Kull and Robert E. Howard's other creation, Conan the Barbarian, are linked through Howard's essay *The Hyborian Age*. This states that Valusia, and its Thurian Age, existed in some time before Conan's Hyborian Age (the land was reshaped in between the story cycles by an undefined cataclysm). The Serpent Men did not, however, appear in any Conan story written by Robert E. Howard himself. They made a reappearance in *Shadows in the Skull* by L. Sprague de Camp and Lin Carter, the last of the stories collected in *Conan of Aquilonia*. In that story, Conan encounters a colony of Serpent Men hiding out in what would correspond to South Africa - the last allies remaining to Conan's arch-enemy, the sorcerer Thoth Amon, after Conan eliminated all his human allies. These are in fact Serpent Women, who magically show an alluring female appearance to Conan and his followers and seek to trap them while Thoth Amon looks on from hiding. The deception is discovered by Conan's teenage son Conn, who seeks a tryst with what seems a beautiful girl - but her reflection in a burnished shield shows her true serpent head. Conan and Conn then settle accounts with Thoth Amon while their soldiers fight and kill the Serpent Women.

In *The Temple of Abomination* - written by Howard and completed by Richard L. Tierney - the Irish pirate Cormac Mac Art encounters a single Serpent Man still dominating a sinister temple in a forsaken corner of King Arthur's Britain.

101.5 Marvel Comics

Serpent-Men have also appeared in Marvel Comics. They first appeared in *Kull the Conqueror* #2 and were adapted by Roy Thomas and Marie Severin. Since then they have been imported into the Conan comics, as well as other adaptations and Conan pastiches.

The original Serpent Men were a race of reptilian semi-humanoids who were created by the demon Set and who ruled areas of prehistoric Earth. Due to the efforts of Kull and Conan, the original Serpent-Men became extinct about 8,000 years ago. However, since then, numerous human worshipers of Set and his demonic progeny such as Sligguth have taken on reptilian characteristics to different extents. Some, like the people of Starkesboro,* [3] are only partially transformed. Others become hosts for the spirits of long-dead original Serpent Men, who transform their bodies into duplicates of their own, complete with their power to take the form of any human.

Some modern Serpent Men encountered Spider-Man in the modern era. A Serpent Man passed himself off as the ghost of Uncle Ben to be part of an illusion that Spider-Man ascended into Heaven. To gain Spider-Man's trust, a Serpent Man posed as Devil-Slayer to attack the Serpent-Men. After Spider-Man experienced some memories about Kull, the Devil-Slayer imposter took Spider-Man to the cave where the Spider People resided where Spider-Man lifted the statue of the spider deity Omm (who was fooled into thinking that Spider-Man was one of his own due to his radioactive blood) after a fight with the Spider People. Once in the sewers, Spider-Man was duped by the Devil-Slayer Imposter where they encountered the Defenders members Doctor Strange, Clea, Gargoyle, Hulk, Namor, and Valkyrie. When Spider-Man asks the Defenders to pronounce the words on the card, they couldn't and the Serpent Men shed their disguises. After destroying the statue, Spider-Man freed the Defenders (which had the true Devil-Slayer among them) as Doctor Strange banished the Serpent Men to Limbo. The human followers of the Serpent-Men were allowed to leave unmolested.* [4]

Russel Daboia is a Serpent Man/demon hybrid that fought the Avengers alongside Nicholas Scratch and the Salem's Seven.* [5]

101.6 In other media

101.6.1 Television

- The Serpent Men were the main antagonists in the animated series *Conan the Adventurer*. The Serpent Men were personified by the wizard Wrath-Amon. The show retained the Serpent Men's ability to infiltrate human society in disguise. Although this disguise failed in the presence of meteoric "star metal"

in which contact with anything made of star metal sent a Serpent Man back to “the Abyss.”

101.6.2 Video games

- The Serpent Men appeared in the video game *Marvel Heroes*. This version of the Serpent Men have a snake tail instead of legs.

101.7 See also

- [Reptilian humanoids in fiction](#)

101.8 Notes

- [1] *The Shadow Kingdom* by Robert E. Howard
- [2] Harms, “Yoth” , *The Encyclopedia Cthulhiana*, pp. 348.
- [3] Marvel Premiere #4
- [4] *Marvel Team-Up* #111
- [5] *Avengers 2000 Annual* #1

101.9 References

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101.10 External links

- [Serpent-Men](#) at Marvel Wiki
- [Serpent Men](#) at Comic Vine
- Chaosium: “The Children of Yig” , a study of the serpent people
- [Serpent Men](#) at the Appendix to the Handbook of the Marvel Universe
- [Man-Serpents](#) at the Appendix to the Handbook of the Marvel Universe

Chapter 102

Shantak

A **shantak** is a fictional creature in the writings of H. P. Lovecraft. It is also part of the **Cthulhu Mythos**. The creature first appeared in Lovecraft's novella *The Dream-Quest of Unknown Kadath* (1926).

102.1 Description

They were not any birds or bats known elsewhere on earth or in dreamland, for they were larger than **elephants** and had heads like a horse's. Carter knew that they must be the shantak-birds of ill rumour, and wondered no more what evil guardians and nameless sentinels made men avoid the boreal rock desert.

—H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*

A shantak is a huge, scaly, birdlike creature with batlike wings, slimy skin, and two strong talons that lives in the Cold Waste of Earth's **Dreamlands**, serving **Nyarlahotep**. Shantaks are sometimes summoned to serve as steeds. They are hunted by the **Elder God Nodens** and greatly fear **nightgaunts**.

102.2 References

- Lovecraft, Howard P. [1926] (1985). "*The Dream-Quest of Unknown Kadath*". In S.T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6.

Chapter 103

Shoggoth

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A **shoggoth** (occasionally **shaggoth**^[1]) is a monster in the **Cthulhu Mythos**. The beings were mentioned in passing in H. P. Lovecraft's sonnet cycle *Fungi from Yuggoth* (1929–30) and later described in detail in his novella *At the Mountains of Madness* (1931).

103.1 Description

It was a terrible, indescribable thing vaster than any subway train —a shapeless congeries of protoplasmic bubbles, faintly self-luminous, and with myriads of temporary eyes forming and un-forming as pustules of greenish light all over the tunnel-filling front that bore down upon us, crushing the frantic penguins and slithering over the glistening floor that it and its kind had swept so evilly free of all litter.

—H. P. Lovecraft, *At the Mountains of Madness*

The definitive descriptions of shoggoths come from the above-quoted story. In it, Lovecraft describes them as massive amoeba-like creatures made out of iridescent black slime, with multiple eyes “floating” on the surface. They are “protoplasmic”, lacking any default body shape and instead being able to form limbs and organs at will. A typical shoggoth measures fifteen feet across when a sphere, though the story mentions the existence of others of much greater size. Being amorphous, shoggoths can take on any shape needed, making them very versatile within aquatic environments.

Cthulhu Mythos media most commonly portray shoggoths as intelligent to some degree, but as dealing with problems using their great size and strength. The shoggoth that appears in *At the Mountains of Madness* simply rolls over and crushes numerous giant penguins that are in its way as it pursues human characters.

The character **Abdul Alhazred** is terrified by the mere idea of shoggoths' existence on Earth.

103.1.1 Fictional history

At the Mountains of Madness includes a detailed account of the circumstances of the shoggoths' creation by the extraterrestrial **Elder Things**. Shoggoths were initially used to build the cities of their masters. Though able to “understand” the Elder Things' language, shoggoths had no real consciousness and were controlled through **hypnotic suggestion**. Over millions of years of existence, some shoggoths **mutated**, developed independent minds, and rebelled. The Elder Things succeeded in quelling the insurrection, but exterminating the shoggoths was not an option as the Elder Things were dependent on them for labor. Shoggoths also developed the ability to survive on land, while the Elder Things retreated to the oceans. Shoggoths that remained alive in the abandoned Elder Thing city in **Antarctica** would later imitate their masters' art and voices, endlessly repeating “Tekeli-li” ,^[2] a cry that their old masters used.

In other Cthulhu Mythos media, the existence of the shoggoths is described as having possibly led to the accidental creation of **Ubbo-Sathla**, a god-like entity supposedly responsible for the origin of all life on Earth.

103.2 Other appearances

Aside from their main appearance in *At the Mountains of Madness*, shoggoths appear in numerous other Mythos stories, often as servitors or captives to powerful cults and entities.

- Shoggoths are mentioned in the Lovecraft short stories "The Shadow over Innsmouth" (1931) and "The Thing on the Doorstep" (1933).
- Shoggoths appear in both the **Chaosium** and the **Wizards of the Coast** *Call of Cthulhu* role-playing game supplements.

- Shoggoths are featured in Charles Stross's "A Colder War" and *The Atrocity Archives*, in which they are weapons of mass destruction.
- Elizabeth Bear's novelette "Shoggoths in Bloom" explores the themes of volition and slavery suggested by the shoggoth origin.
- A Shoggoth appears in the graphic novel *Nemo: Heart of Ice* by Alan Moore and Kevin O'Neill, a spin-off from *The League of Extraordinary Gentlemen*.
- Shoggoths play a prominent role in Edward Lee's 2009 novella *Haunter of the Threshold*.
- A Shoggoth appears in the video game *Call of Cthulhu: Dark Corners of the Earth*, where it lurks in the sewers of Innsmouth.
- A Shoggoth like creature appears in the video game *Bloodborne*, chained and hanging within a hollow stone tower situated above an abyss. This is actually one of the Cthulhu mythos-esque Great Ones in the game, similar to the Great Old Ones in Lovecraft's mythos.
- Shoggoths appear in the penultimate and final novels of Edward M. Erdelac's *weird western* series *Merkabah Rider*.
- A Shoggoth appears in the graphic novel *War Cry* by Jim Butcher.
- Shoggoths are enemies in the independent game *Eldritch*, by Minor Key Games.
- Shoggoths appear in Robert Bloch's short story "Notebook Found in a Deserted House" that was published in the May 1951 edition of *Weird Tales*.
- Shoggoths are featured in *Move Under Ground*, a horror novel mashup by Nick Mamatas.
- Shoggoths / tekelili appear at 1st season anime "Haiyore! Nyaruko-san", at Ep 11 when they chasing Ghutatan (Ghatanothoa). The appearance is quite close with description in Cthulhu Mythos.
- A Shoggoth is summoned by mage Lolikiano Mistream (Witch of the slaughter) in episode 55, season 3 of manhwa "The Gamer" by Sangyoung-Seong / Sang-A on Webtoons.

103.4 Notes

- [1] This spelling appears in the original Arkham House printing for "The Thing on the Doorstep" (1937 or shuggoth), though the definitive manuscripts show that the proper spelling is in fact "shoggoth". (Burleson, *H.P. Lovecraft, A Critical Study*, footnote #14, p. 195.)
 - [2] This cry is a reference to the Edgar Allan Poe novel *The Narrative of Arthur Gordon Pym of Nantucket*, which is cited in *At the Mountains of Madness*. (Pearsall, "Poe, Edgar Allan", *The Lovecraft Lexicon*, p. 332.)
- Name may translate to "native of" (oth) "realm of darkness" (shogg)

103.5 References

- Burleson, Donald R. (1983). *H. P. Lovecraft, A Critical Study*. Westport, CT / London, England: Greenwood Press. ISBN 0-313-23255-5.
- Harms, Daniel (1998). "Shoggoths". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chao-sium. pp. 273–4. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (1985) [1931]. "At the Mountains of Madness". In S. T. Joshi. *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. ISBN 1-56184-129-3.

103.3 See also

- Gelatinous cube

Chapter 104

Star vampire

A **star vampire** (or **Shambler from the Stars**) is a monster in the *Cthulhu Mythos*. The being first appeared in Robert Bloch's short story "The Shambler from the Stars", which was originally published in the September 1935 issue of *Weird Tales*.

104.1 Summary

The star vampire dwells in outer space and is characterized by its ravenous appetite for blood. The creature uses its enormous talons to capture its prey, grappling and crushing the unfortunate and then draining the victim's blood through its tubular suckers. It is normally invisible, but following a *sanguine* repast, the star vampire becomes temporarily visible from the undigested blood it has absorbed.

The monster is always accompanied by a sardonic, preternatural titter which heralds its imminent arrival and marks its presence, even when it is invisible. After it has fed, the star vampire quickly departs, the eerie, ghastly laughter following in its wake. The occult book *De Vermis Mysteriis* (or *Mysteries of the Worm*) contains a spell for summoning the creature, though doing so is often dangerous as the thirsty star vampire is likely to feast on its caller.

104.2 See also

- Fire vampire

104.3 References

- Bloch, Robert (1998) [1935]. "The Shambler from the Stars" . *Tales of the Cthulhu Mythos* (1st ed.). New York, NY: Random House. ISBN 0-345-42204-X.
- Petersen, Sandy (1989). "Star Vampire" . *Call of Cthulhu* (4th ed.). Oakland, CA: Chaosium. ISBN 0-933635-58-3.

Chapter 105

Tcho-Tcho

The **Tcho-Tcho**, or **Tcho-Tcho people**, are a fictional human people or human-like race in the **Cthulhu Mythos**.

105.1 Appearances

The Tcho-Tcho are first mentioned in **August Derleth's** 1933 short story “The Thing That Walked on the Wind”, in which a character refers in passing to “the forbidden and accursed designs of the Tcho-Tcho people of **Burma**”. Later that year, in “Lair of the Star-Spawn”, co-written with Mark Shorer, Derleth expanded on the Tcho-Tcho, describing them as a short, hairless people that worship **Lloigor and Zhar**.

In **H. P. Lovecraft's** “The Shadow Out of Time” (1936), they are described as “abominable”. In Lovecraft's ghost written “The Horror in the Museum,” **John Rogers** claims that he had visited a ruined city in Indo-China where the Tcho-Tchos once lived.

In **T. E. D. Klein's** novella *Black Man with a Horn*, first published in *New Tales of the Cthulhu Mythos* in 1980, the Tcho-Tchos are described by an **American** missionary who has met them as “the nastiest people who ever lived(...) They'd been living way up in those hills I don't know how many centuries, and whatever it is they were doing, they weren't going to let a stranger in on it”.

In the **Call of Cthulhu** adventure game book “Curse of the Chthonians” the Tcho-Tchos are referred to as a degenerate and **cannibalistic** race that worship strange gods. They are noted to have been living in **southeast Asia** in the 1920s, having migrated from **Tibet**, their homeland. Apparently they follow an ancient legend about migrating toward the rising sun, which has caused speculation that they may have at one time reached **Europe** and established settlements there. A **Basque** legend of “dark dwarves that left their home in the **Pyrenees** at the command of their priests” supports that theory.

The campaign *At Your Door*, for the *Cthulhu Now* supplement of the **Call of Cthulhu** roleplay setting, claims that some Tcho-Tcho have actually integrated themselves into modern society, masquerading as just another harmless ethnic group. It also claims that a delicacy of their cannibalistic cuisine, which they secretly dole out to unsuspect-

ing diners at their “ethnic restaurants”, is a dish called *bak bon dzhow*. This dish is composed of human ganglia mashed into a thick paste and is usually served in accompaniment to other “white pork” (human flesh) based dishes. *Bak bon dzhow* means, literally, human ganglia paste in their native tongue, though inquisitive outsiders are always told that the translation is “White Pork Sauce”. Non-Tcho-Tchos who partake of it dream of lustily partaking in a vile cannibal feast the next time they sleep.

In the *Delta Green* role playing game, the Tcho-Tcho are said to be cannibalistic criminals devoted to the worship of the **Great Old Ones** and to have received funding and weapons by the **CIA**-owned campaign of support to anti-Vietnamese ethnic groups in Indochina during the early 1970s, via **Tiger Transit**, an **Air America**-style front company. This background is also mentioned in the **d20 System** version of the **Call of Cthulhu** roleplay setting

Tcho-Tchos attack **Charles Fort** and **Arthur Conan Doyle** on a couple of occasions in **Gordon Rennie** and **Frazer Irving's** 2000 *AD* strip *Necronauts*.

In the novel *The Spiraling Worm* by **David Conyers** and **John Sunseri**, Tcho-Tchos are presented as combatants during the **Vietnam War** who utilise the powers of an **Outer God** to gain military intelligence on their American foes.

Tcho-Tchos are briefly mentioned by “**Oliver Haddo**” in *The League of Extraordinary Gentlemen: Black Dossier*.

105.2 External links

- [Entry in the Cthulhu Universalis](#)

Chapter 106

Voormis

The **Voormis** are a fictional race of cave-dwelling humanoids who worship **Tsathoggua**.

106.1 Description

The Voormis are the primary focus of a “posthumous collaboration” * [1] short story by **Lin Carter** after **Clark Ashton Smith's** death, *The Scroll of Morloc* (First published in 1976, *The Year's Best Fantasy Stories: 2*, and again in 1980 in *Lost Worlds*). * [2] They are referred to as the **Voormi** (plural: Voormis) in the fictional manuscript *The Pnakotic Fragments*. The Voormis considered themselves the chosen minions of **Tsathoggua**, and his direct descendants.

...for it was commonly believed that their supreme pontiff and common ancestor had been fathered by none other than Tsathoggua himself during a transient liaison with a minor female divinity who rejoiced in the name of Shathak
—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

Now the Voormis had, from their remotest origins, considered themselves the chosen minions of Tsathoggua, the sole deity whose worship they celebrated. And Tsathoggua was an earth elemental ranged in perpetual and unrelenting enmity against the Rhan-Tegoth and all his kind, who were commonly accounted elementals of the air, and were objects of contempt to those of the Old Ones, like Tsathoggua, who abominated the airy emptiness above the world and by preference wallowed in darksome and subterranean lairs.
—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

The Voormis are described as three-toed, umber-colored, fur-covered humanoids * [3] though they are carefully differentiated from their traditional enemies (the shaggier-haired but superficially similar **Gnophkehs** who worshiped the **Great Old One Rhan-Tegoth**). Both of

them are further differentiated from true humans. The Voormis communicate by dog-like howls.

They reside in the continent of **Hyperborea**, which will be known in the future as **Mhu Thulan**. The Voormi inhabit cave systems under the four-coned extinct volcano named after them - **Mount Voormithadreth**, the tallest peak in the **Eiglophian mountains**. Their ancestors, as described by Carter's narrative, were originally thralls of the **Serpent-people** who escaped after the continent of the latter sank to the sea. They are shamanistic and apparently begun dwelling underground in an effort to imitate their deity, **Tsathoggua**, under the leadership of the eponymous Voorm.

By dwelling subterraneously, it should perhaps be noted here, the Voormis were but imitating the grotesque divinity they worshipped with rites we might deem excessively sanguinary and revolting. As it was an article of the Voormish faith that this deity, whom they knew as Tsathoggua, made his abode in lightless caverns situated far beneath the earth, their adoption of a troglodytic mode of existence was to some extent primarily symbolic. Their eponymous ancestor of their race, Voorm the arch-ancient, had quite early in their history promulgated a doctrine which asserted that their assumption of a wholly subterranean habit would place them in a special relationship of mystical propinquity with their god, who himself preferred to wallow in the gulf of N'kai beneath a mountain to the south considered sacred by the Voormis.

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

The Voormis established a thriving culture in the surface Hyperborea before the coming of humans; * [4] establishing citadels in the island of **Ta-Shon** * [5] and adding to the arcane knowledge of the **Pnakotic Manuscripts**. * [6] Their civilization eventually fell into demise. * [7] With constant warfare with their archenemies, the **Gnophkeh**, they grew smaller and smaller in numbers, until the remnants retreated to the highest slopes of the **Eiglophian mountains**. They were soon hunted for sport by later human settlers.

106.2 Notable Voormis

106.2.1 Voorm

The eponymous ancestor of the Voormis who founded the Voormis civilization after the fall of the [Serpent-people](#).^{*}[2]

106.2.2 Knygathin Zhaum

[Knygathin Zhaum](#) is the child of [Sfatlicllp](#) and a Voormi.

He repopulated Hyperborea after humans deserted the city of [Commoriom](#), building [Uzuldaroum](#) in its stead. [Athammaus](#), the last executioner of Commoriom, tried to execute him by beheading for his inhuman crimes. Because of Zhaum's preternatural heritage, such attempts proved unsuccessful and only served to aggravate him. As a descendant of [Cxaxukluth](#), Knygathin Zhaum reproduced by fission and thus created an [Azathothian](#) strain among the Hyperborean Voormi.

106.3 See also

- [Hyperborean cycle](#)
- [Tsathoggua](#)
- [Gnophkeh](#)
- [Cthulhu Mythos](#)
- [Clark Ashton Smith](#)
- [Lin Carter](#)
- [H. P. Lovecraft](#)

106.4 Notes

- [1] "[Lin Carter and Clark Ashton Smith](#) By Stephen J. Servello
© Nov. 2007"
- [2] [Lin Carter 1976](#)
- [3] "[A Hyperborean Glossary](#) by Laurence J. Cornford"
- [4] "[The Shadow of the Sleeping God](#) by James Ambuehl"
- [5] "[The Shadow of the Sleeping God](#) by James Ambuehl"
- [6] "[Cthulhu Universalis 'P'](#)"
- [7] "[Cthulhu Mythos Timeline](#) by James “JEB” Bowman"

106.5 References

- Carter, Lin; Clark Ashton Smith (1976). *The Year's Best Fantasy Stories 2*. United States: DAW Books. ISBN 978-4-511-24812-0.

Chapter 107

Byatis

Byatis (*the Serpent-Bearded*) is a fictional deity in the **Cthulhu Mythos**. The **Great Old One** was first mentioned in Robert Bloch's short story "The Shambler From the Stars", originally published in the September 1935 issue of *Weird Tales*. It plays a central role in Ramsey Campbell's 1964 short story "The Room in the Castle".

107.1 Summary

In Bloch's story, "serpent-bearded Byatis" is merely alluded to, along with "Father Yig" and "dark Han", as among the "gods of divination".

The first full description of Byatis occurs in "The Room in the Castle" where an 18th-century document relates that a statue of the creature

had but one Eye like the *Cyclops*, and had claws like unto a Crab ... a nose like the Elephants that 'tis said can be seen in *Africa*, and great Serpent-like Growths which hung from its Face like a Beard, in the Fashion of some Sea Monster.

Later the document says the monster is "somewhat like a Spider, somewhat like a Crab, and somewhat like a Horror in Dreams." It reports that the "Romans found [it] behind a stone Door in a Camp which was here long before the Invasion."

Campbell's story also quotes from *De Vermis Mysteriis* (an imaginary book invented, like Byatis, by Bloch):

Byatis, the serpent-bearded, the god of forgetfulness, came with the **Great Old Ones** from the stars, called by obeisances made to his image, which was brought by the **Deep Ones** to Earth. He may be called by the touching of his image by a living being. His gaze brings darkness on the mind; and it is said that those who look upon his eye will be forced to walk into his clutches. He feasts upon those who stray to him, and from those upon whom he feasts he draws a part of their vitality.

The creature is depicted as incredibly large—one of its face tentacles is as thick as a man—which makes it about the size of the castle that it is trapped beneath. Byatis can be repelled by the **Elder Sign**.

107.2 "The Room in the Castle"

In ancient times, The idol of Byatis was brought down to earth by the **Deep Ones**. Some time later, under unknown circumstances, Byatis itself was sealed behind a stone door in what would later be the **Severn Valley**. Most likely, the **Elder Gods** were responsible. When the **Romans** conquered **Britain**, a small group of soldiers formed a cult to the god, which was annihilated upon Byatis' short-lived escape. Centuries later, a **Norman** castle was built over the spot where Byatis was trapped, near what would later become **Berkeley** and **Severnford**.

During the 18th century, Byatis came under the control of the **warlock** Sir Gilbert Morley, who trapped the monstrous creature in the dungeon of the castle, and used its powers to enhance his own. He fed it by setting it loose during the night to devour the townsfolk, then returned it to the castle and locked it away once more. However, with each living thing it ate, Byatis grew larger. Eventually, Byatis became too big for its prison, and finally trapped itself when it consumed its keeper. This event, and the memory of the Great Old One's earlier escapes, developed into the legend of the *Berkeley Toad*.

107.3 References

- Bloch, Robert (1998) [1935]. "The Shambler from the Stars". *Tales of the Cthulhu Mythos* (1st ed.). New York, NY: Random House. ISBN 0-345-42204-X.
- Ramsey Campbell (1987) [1964]. "The Room in the Castle". *Cold Print* (1st ed.). New York, NY: Tom Doherty Associates. ISBN 0-8125-1660-5.

Chapter 108

Ramsey Campbell deities

The **Ramsey Campbell deities** are fictional **supernatural** entities created for the **Cthulhu Mythos** universe of shared fiction by British horror writer **Ramsey Campbell**.

108.1 Daoloth

[The image of Daoloth] was not shapeless, but so complex that the eye could recognize no describable shape. There were hemispheres and shining metal, coupled by long plastic rods. The rods were of a flat grey colour, so that he could not make out which were nearer; they merged into a flat mass from which protruded individual cylinders. As he looked at it, he had a curious feeling that eyes gleamed from between these rods; but wherever he glanced at the construction, he saw only the spaces between them.

—**Ramsey Campbell**, “The Render of the Veils”

Daoloth (*The Render of Veils* or *The Parter of Veils*) dwells in **dimensions** beyond the three we know. His astrologer-priests are said to be able to see the past and the future and even how objects extend into and travel between different dimensions.

Daoloth's indescribable shape causes viewers to go mad at the sight of him; thus, he must be summoned in pitch-black darkness. If not held within some kind of magical containment, he continues to expand and expand—perhaps even at an infinite rate. Those enveloped by the god are transported to utterly bizarre and remote worlds, usually perishing as a result. Daoloth's worship is rare on earth.

One request that can be made to Daoloth, magically contained, is to view things as they really are, not as our veiled senses perceive them. The sight is more than one can bear.

108.2 Eihort

Eihort (*God of the Labyrinth*) first appeared “in person” in **Ramsey Campbell's** short story “Before the Storm” (1980). However, the being was first mentioned in Campbell's “The Franklyn Paragraphs” (1973) and “Cold Print” (1969)

Eihort lives within a network of tunnels deep beneath the **Severn Valley**, in **England**. It appears as a “bloated **blanched** oval, supported on a myriad of fleshless legs” with eyes continuously forming in its **gelatinous** body. When it captures a human, it offers the captive a “bargain”. If the captive refuses, Eihort rams the victim violently to death. If the captive accepts the offer, the horror implants its immature “brood” inside the victim's body. The **brood** will eventually mature, and kill their host. According to the *Revelations of Glaaki*, after the fall of humanity, Eihort's brood will be born into light.*[1]

“Ei” and “Hort” are nouns of the modern German language, “Ei” meaning “egg” and “Hort” meaning “hoard”

108.3 Glaaki

See **Gla'aki**.

108.4 Ghroth

[A] nineteenth century British cult believed in [a] **comet-god** who sang to the **stars** and **planets** as it passed by them in its orbit. They said it destroyed those worlds it passed, by waking up **demons** or ancient gods ... who slept on each world.

—Kevin A. Ross, “The Music of the Spheres”

Ghroth (*the Harbinger*) resembles a small, rust-colored **planet** or **moon** with a single, gigantic red eye which it can close to avoid detection. Ghroth drifts throughout the universe singing its **siren song**, the *Music of the Spheres*. As it swings by a planet, any **Great Old One** or **Outer**

God sleeping there is awakened by the song. This usually results in the extinction of all life on the planet or perhaps even the utter destruction of the planet itself.* [2]

Ghroth is believed to be responsible for the periodic mass extinctions that wiped out 90% of all life on earth, including the extinction of the dinosaurs at the end of the Cretaceous era. It may also have caused the destruction of the planet Shaggai, the homeworld of the intelligent, insect-like Shan.* [3] For this reason, Ghroth is also known as *Nemesis*, or the *Death Star*, named after the *Nemesis Hypothesis*, first proposed by American astronomers David Raup and Jack Sepkoski.

Appears in “The Tugging” (*The Disciples of Cthulhu* , DAW books, 1976)

108.5 The Horror Under Warren-down

The Horror Under Warrendown was created by British author Ramsey Campbell for his short story of the same name (1995).

The Horror, which lives under Campbell's invented village of Warrendown in Campbell's Severn Valley setting, resembles one of the giant, cephalic statues of Easter Island, the Moai, albeit one completely covered with vegetation. The plants, however, do not grow separately from the statue, but are in fact part of the Horror itself. It can extend vine-like tentacles to capture a victim or to give a communion offering to a worshipper.

The Horror possesses a strange mutagenic ability: Anyone who partakes of its flesh (i.e., the vegetables that grow from its plant-like overgrowth) will eventually transform into a grotesque, rabbit-like mutant. These mutants worship and serve the Horror, and are dedicated to tricking others into joining their cult by offering them fresh vegetables harvested from it.* [4]

While the Horror is unnamed in Campbell's story, it was given the name “The Green God” in the *Call of Cthulhu* role-playing game.

A similar plant-like deity named E'ilor is mentioned in the short story “Correlated Contents” by James Ambuehl. Like the Horror, E'ilor dwells in a large cavern deep beneath a small farming village in the Severn Valley, and possesses vine-like tentacles which can be used for capturing prey or offering communal sacrifices. Both of these deities receive brief mention in the multi-volume grimoire *Revelations of Glaaki*.

108.6 Y'gononac

See Y'gononac.

108.7 References

- [1] Harms, “Eihort” , *Encyclopedia Cthulhiana*, p. 96.
- [2] Kevin A. Ross, “The Music Of The Spheres” , *Made In Goatswood*, pp. 211–222.
- [3] Daniel Harms, “Ghroth” , *The Encyclopedia Cthulhiana*, pp. 118–9.
- [4] Campbell, The Horror Under Warrendown, *Made in Goatswood*, pp. 253–68.

Chapter 109

Lin Carter deities

The **Lin Carter deities** are **supernatural** entities created for the **Cthulhu Mythos** universe of shared fiction by horror writer **Lin Carter**.

109.1 Aphoom-Zhah

Aphoom-Zhah (the *Cold Flame*) debuted in **Lin Carter's** short story “The Acolyte of the Flame” (1985)*[1]—although the being was first mentioned in an earlier tale by Carter, “The Horror in the Gallery” (1976). Aphoom-Zhah is also mentioned in Carter's “The Light from the Pole” (1980), a story Carter wrote from an early draft by **Clark Ashton Smith**. Smith later developed this draft into “The Coming of the White Worm” (1941).*[2]

Aphoom-Zhah is the progeny of **Cthugha** and is worshipped as the *Lord of the Pole* because he dwells, like **Ithaqua**, above the **Arctic Circle**. Aphoom-Zhah frequently visited **Hyperborea** during the last ice age. His legend is chronicled in the **Pnakotic Manuscripts**.

Aphoom-Zhah appears as a vast, cold, grey flame that freezes whatever it touches. The being came to Earth from the star **Fomalhaut**, briefly visiting the planet **Yaksh** (**Neptune**) before taking up residence in **Mount Yarak**, a legendary mountain atop the **North Pole**. When the **Elder Gods** tried to imprison him beneath the pole, Aphoom-Zhah erupted with such fury that he froze the lands around him. Aphoom-Zhah is believed to be responsible for the **glaciation** that eventually overwhelmed **Hyperborea**, **Zobna**, and **Lomar**.

Aphoom-Zhah likely spawned **Gnoph-Keh**, **Rhan-Tegoth**, and **Voorm**. Though no human cult worships this being, Aphoom-Zhah is revered by the **Gnophkeh**, the **Voormi**,*[3] and his own race of minions; the spectral **Ylidheem**.*[4]

109.2 The Worm that Gnaws in the Night

The Worm that Gnaws in the Night (the *Doom of Shaggai*) appears in **Lin Carter's** short story “Shaggai” (1971). The being is portrayed as an enormous, worm-like entity.

It was first observed by the wizard **Eibon**, who chanced upon it on a journey to the planet of **Shaggai**. To his amazement, Eibon discovered that the massive worm was the “Dweller in the Pyramid” mentioned by the demon **Pharol**, when questioned by Eibon (about a cryptic passage in the **Pnakotic Manuscripts**), and that once the **Shan of Shaggai** made the mistake of summoning it, they could not control or even send it back. Even the **Elder Gods** could not deal with it. The worm, to Eibon's horror, was slowly eating away at the vitals of **Shaggai** and he subsequently made a hasty return to Earth. It appears to be similar in size and description to the **Graboids** from the popular movie series **Tremors**. **Shaggai**, however, eventually suffered a different fate from something that crawled over the edge of the universe, as related in Campbell's *The Insects from Shaggai*.

109.3 Zoth-Ommog

See also: **Xothic legend cycle § Zoth-Ommog**, and **Xothic legend cycle**

109.4 See also

The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter

109.5 References

- [1] Price, “About The Acolyte of the Flame” , *The Book of Eibon*, p. 357.
- [2] Price, “About The Light from the Pole” , *The Book of Eibon*, p. 115.
- [3] Harms, “Aphoom-Zhah” , *Encyclopedia Cthulhiana*, p. 9.
- [4] Price, “About The Acolyte of the Flame” , *The Book of Eibon*, p. 362.

Chapter 110

Cthulhu Mythos supernatural characters

A number of **supernatural characters** appear in the **Cthulhu Mythos**. While many of these beings have god-like qualities, they do not fit the standard categories (that is, **Outer God** or **Great Old One**). Nonetheless, they are noteworthy for their infrequent or sometimes singular appearances in the mythos.

110.1 Magnum Innominandum

Magnum Innominandum means “Great Not-to-Be-Named” in **Latin**.^[1] It is also known as the *Nameless Mist* and *N'yog-Sothep*.

According to **H. P. Lovecraft**, this being is the spawn of **Azathoth** (making it on par with the **Magnum Tenebrosum** and **Cxaxukluth**) and is associated with, and possibly the progenitor of, **Yog-Sothoth**. It is also associated with **Hastur**. Little is known about this god, but it's considered to be extremely dangerous to sorcerers, hence its title “the unnameable” (archaic terminology, meaning not to be summoned or ritually named in an incantation).

110.2 Mlandoth and Mril Thorion

Mlandoth and Mril Thorion were created by **Walter C. DeBill Jr.**, but were suggested years earlier by **Clark Ashton Smith**. According to the cycle surrounding these beings, they are a sort of cosmic **Yin and yang**, whose meeting resulted in the creation of all things (although the terrible **Azathoth** is usually attributed to this). Their joinings routinely create and destroy matter and entities. One of the beings created in this way was the inimical **Outer God** **Ng'yr-Khorath**.

110.3 Pharol

Pharol is a powerful and dangerous demon that looks like “a black, fanged, cycloptic thing with arms like swaying serpents.”^[2] The entity normally dwells in another **dimension**—a “seething and sub-dimensional chaos” beyond the mundane universe.^[3] The wizard **Eibon** of

Hyperborea sometimes summoned Pharol to query him for arcane information.^[4]

110.4 Servitors of the Outer Gods

The Servitors of the Outer Gods are the servants of the powerful **Lesser Outer Gods** that swirl, writhe, and dance endlessly before the throne of **Azathoth** at the center of the universe. The Servitors play the insane flute tunes and drum beats to which the Outer Gods dance. Though they have no fixed shape, they are described as looking something like a **toad** and an **octopus**. These extradimensional beings can be summoned to Earth to assist in worship and other occult ceremonies of cultists of the mythos.

110.5 Xexanoth

See **Clark Ashton Smith** deities.

110.6 Xiurhn

Xiurhn was introduced by **Gary Myers** in the 1975 short story of the same name.

Xiurhn's soul is contained in a large, tempting jewel. Those unscrupulous enough to steal it suffer the fate of having their own souls placed into jewels. Xiurhn then carves off those parts to his own liking, transforming them into **archetypes** of what is left over.

Xiurhn's is portrayed as a winged, sloth-like fiend with a hideous, pulpy face. Xiurhn serves the **Outer God** known as the **Magnum Tenebrosum** and dwells in the *Vale Which Is the Night* in the **Dreamlands**.

110.7 References

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110.7.1 Notes

- [1] Pearsall, “Magnum Innominandum” , pp. 264
- [2] Carter, “Shaggai” , *The Book of Eibon*, p. 206.
- [3] Carter, “Shaggai” , *The Book of Eibon*, 207.
- [4] Harms, “Pharol” , p. 238, *The Encyclopedia Cthulhiana*. Daniel Harms believes that Pharol was invented by C. L. Moore, Henry Kuttner's wife, since the being appears in many of her stories.

Chapter 111

Cthylla

Cthylla (the *Secret Daughter of Cthulhu*) is a fictional character in the **Cthulhu Mythos** of H. P. Lovecraft. Cthylla was created by Brian Lumley, who originally mentioned her in his Titus Crow novel *The Transition Of Titus Crow* (1975), though he never actually described her. Tina L. Jens, however, depicted Cthylla as a gigantic winged-octopus in her short story “In His Daughter's Darkling Womb” (1997).

Cthylla's name may be a reference to **Scylla**, a sea monster from Greek mythology.

111.1 Cthylla in the mythos

Cthylla is a **Great Old One**, and is the youngest progeny of **Cthulhu** and his androgynous mate Idh-yaa. She came from the star **Xoth**, but now dwells on Earth in Yhe, where she is guarded by Cthulhu's minions. Cthylla is destined to give birth to Great Cthulhu again after he is destroyed in the distant future. She is considered essential for Cthulhu's plans, and is thus vigilantly guarded by countless **Yuggya** and **Deep Ones**. In the epilogue of *The Transition of Titus Crow*, Project X is used in an attempt to kill Cthylla with a subterranean atomic bomb. She is wounded and escapes, but Cthulhu's wrath is a vastly magnified repeat of the events in the short story “**The Call of Cthulhu**”.

Cthylla was not physically described by Lumley, but was featured in Tina L. Jens's short story “In His Daughter's Darkling Womb”. Cthylla has the appearance of a gigantic, red-bodied, black-ringed, and six-eyed octopus with small wings. Like her father, she is able to alter her body-proportions at will, such as by enlarging her wings to enable her to fly. While she normally has eight arms like any octopus, she can extrude or retract additional ones at will (she has been known to sport as many as twelve arms). Each arm is equipped with dozens of razor-sharp claws, each about five inches in length.

Jens's short story narrates the capture of Cthylla by researchers who mistakenly believe her to be a rare specimen of a previously undiscovered octopus species. For the sake of preserving and studying the species, they then attempt to impregnate her through artificial self-

insemination.

In Peter Rawlik's “In the Hall of the Yellow King” (2011), Cthylla is featured in a more **humanoid** form or **avatar** as a possible bride for **Hastur**.

111.2 References

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- Rawlik, Peter, “In the Hall of the Yellow King” in “Future Lovecraft”. Innsmouth Free Press, 2011. ISBN 978-0-9866864-7-4.

Chapter 112

Gla'aki

Glaaki (often written as **Gla'aki**) is a fictional character in the **Cthulhu Mythos**. Glaaki first appeared in “The Inhabitant of the Lake” (1964), an early story by Ramsey Campbell. Recently this being featured in Campbell's *The Last Revelation of Gla'aki* (2013).

Many people come to serve Glaaki willingly, in exchange for the promise of eternal life. What they don't realize is that he makes good on his promise by driving his spines into them, turning the worshiper into one of his undead slaves.

112.1 Glaaki in the mythos

In **Cthulhu Mythos** fiction, Glaaki is a **Great Old One** and dwells within a lake in the **Severn Valley near Brichester**, in England (though he has been reported in other lakes around the world). Glaaki has the appearance of an enormous slug covered with metallic spines which, despite their appearance, are actually organic growths. Glaaki can also extrude tentacles with eyes at the tips, allowing him to peer from underneath the water. It is believed that he came to the Earth imprisoned inside a meteor. When the meteor landed, Glaaki was freed, and the impact created the lake where he now resides.

Glaaki is an ancient and wise creature with vast knowledge of the other beings which are active in Britain's Severn River Valley, such as **Y'gonolac**, the **Denizens of S'glhuo**, **Shub-Niggurath**, **Eihort**, and **Byatis**. The cult's holy book, known as *The Revelations of Gla'aki*, was written by his cult, which gleaned sorcerous knowledge from their master. While the original text was reportedly written in eleven loose-leaf notebooks by various unidentified contributors, the 1865 edition, published by the *Matterhorn Press of Highgate*, is contained in nine volumes, described as “edited, organized, and corrected.” A small edition printed exclusively for subscribers, is now extremely rare.

112.2 Glaaki's cult

By driving one of his spines into a victim, and injecting a special fluid, Glaaki can turn the unfortunate into an undead slave. However, if the spine is broken off before the fluid is injected, the victim dies anyway, but is at least spared the fate of becoming one of Glaaki's slaves. The injected fluid produces growths throughout the victim's body that allow Gla'aki to manipulate the subject's corpse.

112.3 The Green Decay

As time passes, the undead creatures become increasingly sensitive to sunlight, and even begin to suffer damage from it. The servants of Gla'aki refer to this condition as the *Green Decay*. By the time an undead slave becomes prone to this, it no longer looks or acts like a normal human being.

112.4 References

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Chapter 113

List of Great Old Ones

This is a **compendium** of the lesser known **Great Old Ones** of the **Cthulhu Mythos** of H. P. Lovecraft.

Afterwards, the Thuum'ha recolonized Ib and henceforth lived undisturbed.

113.1 A

113.1.1 Aphoom-Zhah

See **Lin Carter** deities.

113.1.2 Atlach-Nacha

See **Clark Ashton Smith** deities.

113.1.3 Azathoth

See **Azathoth**

113.2 B

113.2.1 Basatan

See **Clark Ashton Smith** deities.

113.2.2 Bokrug

Bokrug (*The Great Water Lizard*) first appeared in Lovecraft's short story "The Doom That Came to Sarnath" (1920). The being is also part of Lovecraft's **Dream Cycle**.

Bokrug is the god of the semi-amphibian Thuum'ha of Ib, in the land of Mnar. The deity slept beneath the calm waters of a lake which bordered both Ib and the city of Sarnath. When the humans of Sarnath cruelly slaughtered the populace of Ib and stole the god's idol, the deity was awakened. Each year thereafter, strange ripples disturbed the otherwise placid lake. On the one-thousandth anniversary of Ib's destruction, Bokrug rose up and destroyed Sarnath (so utterly that not even ruins remained).

113.3 C

113.3.1 Chaugnar Faugn

Some were the figures of well-known myth —gorgons, chimaeras, dragons, cyclops, and all their shuddersome congeners. Others were drawn from darker and more furtively whispered cycles of subterranean legend —black, formless Tsathoggua, many-tentacled Cthulhu, proboscidian *Chaugnar Faugn*, and other rumoured blasphemies from forbidden books like the *Necronomicon*, the *Book of Eibon*, or the *Unaussprechlichen Kulten* of von Junzt. —H. P. Lovecraft, "The Horror in the Museum" (emphasis added)

Chaugnar Faugn (*The Elephant God*, *The Horror from the Hills*) was created by **Frank Belknap Long** and first appeared in his novel *The Horror from the Hills* (1931).

Chaugnar Faugn (or Chaugnar Faughn) appears as a horribly grotesque idol, made of an unknown element, combining the worst aspects of octopus, elephant, and human being. When Chaugnar Faugn hungers, he can move incredibly quickly for his size, and use his lamprey-like "trunk" to drain the blood from any organism he encounters.

Chaugnar Faugn came to Earth from another dimension eons ago, possibly in a form other than the one which he later assumed. Upon arriving, he found the dominant lifeforms to be only simple amphibians. From these creatures, he created the **Miri Nigri** to be his servitors. The **Miri Nigri** would later mate with early humans to produce hybrids that would eventually evolve into the horrid **Tcho-Tcho** people.

113.3.2 Cthugha

See **Cthugha**.

113.3.3 Cthulhu

See [Cthulhu](#).

113.3.4 Cthylla

See [Cthylla](#)

113.3.5 Cynothoglys

Cynothoglys (*The Mortician God*) first appeared in [Thomas Ligotti](#)'s short story “The Prodigy of Dreams” (1994). The being appears as a shapeless, multiform entity with a single arm used for catching those who summoned her, and bringing them a painless, ecstatic death. In ancient times, she once held a small [cult](#) in [Italy](#), which paid her homage rather than worshipping her, since actual worship would be the same as summoning the god. They considered her to be no mere [Cloacina](#), but the mortician of all creatures, even the gods themselves.

113.4 D

113.4.1 Dweller in the Gulf

See [Clark Ashton Smith](#) deities.

113.5 E

113.5.1 Eihort

See [Ramsey Campbell](#) deities.

113.6 M

113.6.1 Morrick

See [Brian Lumley](#) deities.

113.6.2 Morrick

113.7 N

113.7.1 Nug and Yeb

Nug and **Yeb**, the *Twin Blasphemies*, are the spawn of [Shub-Niggurath](#) and [Yog-Sothoth](#). Nug is the parent of [Cthulhu](#)*[1] and the parent of [Kthanid](#) via the influence of [Yog-Sothoth](#). Nug is a god among [ghouls](#), while Yeb is

the leader of [Abhoth](#)'s alien cult.*[2] Both Nug and Yeb closely resemble [Shub-Niggurath](#).

The names Nug and Yeb are similar to the names of the Egyptian sibling gods [Nut](#) and [Geb](#), members of the [Heliopolitan Ennead](#).

113.7.2 Nyogtha

See [Henry Kuttner](#) deities.

113.8 O

113.8.1 Oorn

See [Brian Lumley](#) deities.

113.9 Q

113.9.1 Quachil Uttaus

See [Clark Ashton Smith](#) deities.

113.10 R

113.10.1 Rlim Shaikorth

See [Clark Ashton Smith](#) deities.

113.10.2 Rhan-Tegoth

A weakened, amphibious, chimaera-like being that crushed its victims, and sucked their blood. Revived and worshipped by the mad wax artist [George Rogers](#).

113.10.3 Rhogog

The Bearer of the Cup of the Blood of the Ancients, taking the form of a black leafless oak tree, hot to the touch, that bears [Cthulhu](#)'s blood.

113.11 S

113.11.1 Shudde M'ell

See [Brian Lumley](#) deities.

113.11.2 Summanus

See Brian Lumley deities.

113.12 V

113.12.1 Vulthoom

See Clark Ashton Smith deities.

113.13 W

113.13.1 The Worm that Gnaws in the Night

See Lin Carter deities.

113.14 Y

113.14.1 Yag-Kosha

Yag-Kosha is described as a telepathic being with an elephant head, from outer space and being the last survivor of a group of refugees.*[3]

Yag-Kosha appeared in the story "The Tower of the Elephant", from Robert Ervin Howard (the creator of "Kull" and "Conan, the Barbarian"). The Tower of the Elephant was best known for being portrayed in the comic book *Conan the Barbarian*#4.*[4]

113.14.2 Yba'sokug

Yba'sokug is a great beast that is said to be come to devour the world, sending depravity before him in the form of his heralds. He is depicted as a froglike creature with a great multitude of eyes. Yba'sokug is worshiped fervently by "the lonely and the tired" .

113.14.3 Yibb-Tstll

See Brian Lumley deities.

113.14.4 Yig

Main article: [Yig](#)

Yig (the *Father of Serpents*) first appeared in the story *The Curse of Yig* which was created by Zealia Bishop and almost completely rewritten by H. P. Lovecraft. He is a deity that appears as a serpent man, serpent with bat like

wings, or as a giant snake. Although **Yig** is easy to anger, he is easy to please as well. Yig often sends his serpent minions, the *children of Yig*, to destroy or transform his enemies. He is associated with the **Serpent Men**.

To **Native Americans**, Yig is regarded as "bad medicine" . He is also alluded to in western **American folklore**. He is identified with the Mesoamerican deity **Quetzalcoatl**, and may be a prototype for that god and other serpentine gods worldwide. Some authors identify him as the Stygian serpent god Set's father, and from Robert E. Howard's Conan stories, and also with the Great Serpent worshiped by the Serpent People of Valusia from Howard's **Kull** stories.

Yig is the subject of a song by the **shock rock** band **GWAR** entitled "Horror of Yig", which appears on their album *Scumdogs of the Universe*. The band **The Darkest of the Hillside Thickets**, famous for their Lovecraft references, also refers to Yig in a song titled "Yig Snake Daddy" .

Yig is the name of a deity in the **Arcanis Dungeons & Dragons** campaign setting. Yig was once (and may still be) worshipped by the Ssethregorean Empire, a group dominated by various lizard and snake-like beings. Yig in this mythos is a female deity, but still strongly associated with serpents, suggesting the name is not a coincidence.

Despite being spoken of on only a few occasions in Lovecraft's work, Yig is one of the Ancient Ones included in the **Arkham Horror** boardgame, appearing alongside Ancients such as **Cthulhu** and **Nyarlathept**, proving his popularity.

113.15 Z

113.15.1 Zathog

Zathog appears in Richard Tierney's novel *The Winds of Zarr* (1971), as well as in his short story "From Beyond the Stars" (1975). After warring with the Elder Gods, Zathog, eager for revenge, entered into a compact with the brutal Zarr. The Zarr controlled most of the **galaxy** where they dwelt, and desired to conquer the rest of the universe. In return for helping him free his brethren, Zathog promised to give the Zarr the ability to **travel through time and space**.

113.15.2 Zushakon

See Henry Kuttner deities.

113.16 See also

- See [Great Old One#Table](#) for detailed bibliographical information (under *References*).

113.17 References

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113.17.1 Notes

- [1] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. “Letter 617” . ISBN 0-87054-035-1.
- [2] Harms, “Nug and Yeb” , *Encyclopedia Cthulhiana*, pp. 216–7.
- [3] Yag-Kosha (Conan character
- [4] ComicVine

Chapter 114

High Priest Not to Be Described

The **High Priest Not to Be Described** (*Elder Hierophant*, *Tcho-Tcho Lama of Leng*) is a fictional character in H. P. Lovecraft's *Dream Cycle*. He first appeared in the Lovecraft short story "Celephaïs" (1920).

114.1 Summary

The High Priest Not to Be Described is the sole occupant of a remote and ancient **monastery** on the **Plateau of Leng** in the **Dreamlands**. It serves the **Outer Gods**. It's possible that it may be the King in Yellow, **Hastur**. Another oft-conjectured possibility is that it is the Crawling Chaos, **Nyarlatheptep**.

The monastery where he dwells has a confusing tangle of lightless corridors with disturbing **frescoes** that chronicle Leng's bloodcurdling history. Deep in the bowels of the monastery, inside a frightening domed room, the High Priest Not to Be Described sits on a throne of gold atop a stone dais in pitch-black darkness. Five steps down from the dais is a row of six blood-stained stone altars surrounding a yawning well that is rumored to connect with the **Vaults of Zin** in the **underworld**.

In Lovecraft's novella *The Dream-Quest of Unknown Kadath* (1926), **Randolph Carter** has a fateful encounter with the High Priest Not to Be Described. The only description of the High Priest is given in this passage:

...and there... sat a lumpish figure robed in yellow silk with red and having a yellow silken mask over its face. To this being the slant-eyed man made certain signs with his hands, and the lurker in the dark replied by raising a disgustingly carven flute of ivory in silk covered paws and blowing certain loathesome sounds from beneath its flowing silken mask.

During his search for the fabled city of Celephaïs, the dreamer **Kuranes** had an equally chilling experience, just narrowly escaping the High Priest.

114.2 Identity

Although the identity of the high priest is never established in *The Dream-Quest of Unknown Kadath*, the following passage (which appears below the passage quoted above) gives a hint:

This colloquy went on for some time, and to Carter there was something sickeningly familiar in the sound of that flute and the stench of the malodorous place. It made him think of a frightful red-litten city and of the revolting procession that once filed through it; of that, and of an awful climb through lunar countryside beyond... Then the figured silk slipped a trifle from one of the greyish-white paws, and Carter knew what the noisome High Priest was.

Since the moon is inhabited by pale, flute-playing **toad creatures**, and since the High Priest Not to be Described also communicates by playing the flute, he may simply be one of the lunar toad creatures and a servant of **Nyarlatheptep**, the crawling chaos that consistently opposes Randolph Carter throughout the story. Furthermore, when Carter uses an opportune moment to escape and is fleeing blindly through the monastery's darkened, labyrinthine passageways, he dares not think of his pursuer and of "the stealthy padding of shapeless paws on the stones behind him, or of the silent wriggings and crawlings which must be going on back there in lightless corridors."

He may instead be an avatar of Nyarlatheptep,^[1] as a similar creature is mentioned in **Walter C. DeBill Jr.**'s "In 'Ygiroth". The sheer horror of Carter's reaction when he approaches the High Priest in the Yellow Mask lends some support to this possibility.

There is also a chance of the high priest being an avatar of **Hastur**, as **Hastur** is greatly connected to the colour "yellow" and "the King in Yellow" all clad in yellow often pictured with a mask or a yellow sheet across the face. the "frightful red-litten city" may also refer to "Carcosa" the nightmare city of **Hastur** / The King in Yellow. **Hastur** is also known as "The Unspeakable One" which closely resembles the high priest not to be described.

114.3 References

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114.3.1 Notes

- [1] Harms, p. 138.

Chapter 115

Henry Kuttner deities

The **Henry Kuttner deities** are supernatural entities created by horror writer **Henry Kuttner** for the **Cthulhu Mythos** universe of shared fiction.

115.1 The Hydra

There are innumerable tales of multi-headed monsters, all springing from the actual entity of whose real existence a few have known through the ages. This creature did not originate on earth, but in the gulfs Outside. It was... a vampiric entity, living not on the blood of its victims but on their heads—their brains... Through the eons this being has ravened in the abyss beyond our dimension, sending out its call to claim victims where it could. For this entity, by absorbing the heads and brains of intelligent creatures both of this world and of other planets, emerges with its powers and vitality greatly augmented.

—Henry Kuttner, “Hydra”

The Hydra dwells in an alternate **dimension**, and appears as a vast sea of gray ooze. A multitude of living heads, some human and some alien, sprout from the ooze, sobbing and grimacing as if in great agony.

The Hydra's worshippers trick others into sending the god sacrifices through a pamphlet known as *On the Sending Out of the Soul*. The last page contains a magical formula for **astral projection**. When followed, the formula always works as expected, harmlessly transporting the user in astral form to whatever destination is desired. However, unbeknownst to the user, the ritual also brings the subject into contact with the Hydra, which then merges with the individual's astral self, using it as a host. Anyone present where the astral traveler appears is decapitated, the victim's head taken to become part of the Hydra. Afterwards, the astral traveler is returned safely to his or her original body, suffering no ill effects, except perhaps receiving a terrible shock from the grisly scene so witnessed.”^[1]

115.2 Iod

When this entity is summoned, the invoker must have precautions or he will suffer a “swift & terrible doom”. Iod will pursue the summoner, across alien dimensions if need be, and, upon catching him will suck out his spirit, leaving the soul trapped in the dead body, unable to move. Iod has been described (The description is from “The Hunt”) “...it partook hideously of incongruous elements. Strange mineral and crystal formations sent their fierce glow through squamous, semi-transparent flesh... A thin slime dripped from membranous flesh...and as this slime floated down, hideous plantlike appendages writhed blindly in the air, making hungry little sucking noises. “...A great faceted eye watched ...and the ropeless tentacle began to uncoil purposefully...” .The victim will feel unendurable cold and pain, and hear a brief whistling, as Iod draws out his spirit.

115.3 Nyogtha

Men knew him as the Dweller in Darkness, that brother of the Old Ones called Nyogtha, the Thing that should not be. He can be summoned to Earth's surface through certain secret caverns and fissures, and sorcerers have seen him in **Syria** and below the black tower of **Leng**; from the Thang Grotto of Tartary he has come ravening to bring terror and destruction among the pavilions of the great Khan. Only by the looped cross, by the Vach-Viraj incantation and by the Tikkoun elixir may he be driven back to the nighted caverns of hidden foulness where he dwelleth.

—Henry Kuttner, “The Salem Horror”

Nyogtha (*The Thing That Should Not Be*) appears in **Henry Kuttner's** short story “The Salem Horror” (1937). According to the story, the *Necronomicon* refers to Nyogtha as “the Dweller in Darkness”—an epithet used by August Derleth in the story of the same name to refer to **Nyarlathept**; thus, it may be that Nyogtha is yet another of Nyarlathotep's nigh-endless avatars. Nyogtha appears as a shapeless, dark mass.

In his short story “Path of Corruption,” **Steve Berman** has a group of **New Orleans**-based hustlers worshipping Nyogtha.

In the 1965 horror film *Dark Intruder* Nyogtha is mentioned towards the end, along with **Goetic** demons such as **Astaroth** and **Asmodeus**.

the barrow. It is very likely that the winged figure in the carving is Zushakon himself.

After he departs, Zushakon may return yet again during the first earthquake or solar eclipse following an earlier, successful summoning of him.

115.4 Vorvadoss

Vorvadoss (*The Flaming One, Lord of the Universal Spaces, The Troubler of the Sands, He Who Waits in the Outer Dark*) first appeared in Kuttner's “The Eater of Souls”. He appears as a cloaked, hooded being, enveloped in green flames, with fiery eyes. He may otherwise appear as a misty, silvery being with an inhuman face. He also appears in Kuttner's “The Invaders”.

In the *Call of Cthulhu* role-playing game, Vorvadoss is classified as an **Elder God**.

115.6 References

- [1] Henry Kuttner, “Hydra”, *The Azathoth Cycle*, pp. 50–63.

115.5 Zushakon

Zushakon (or Zuchequon or Zul-Che-Quon) debuted in Kuttner's short story “Bells of Horror” (1939). The being is the son of **Ubbo-Sathla**, procreated by binary fission. Other sources, however, consider him the progeny of **Shub-Niggurath** and **Hastur**.

Zushakon is the god of death to the **Mutsun** tribe of California. Zushakon has an intense hatred of light and will slay anyone who exposes one of his sacred artifacts to it. He can be summoned by the ringing of three specially consecrated bells.

His arrival is heralded by the rapid darkening and chilling of the surrounding environment and the sound of flapping, as if produced by very large wings, steadily increasing in volume. Furthermore, all creatures nearby suffer an irritation of the eyes that is so severe, they are compelled to literally gouge them out. Upon his arrival, the surrounding shadows darken, thicken, swirl, and finally clot into his dreadful shape. It is not known whether the clot of darkness that forms is merely a gateway or the actual entity himself.

According to the famed **occult** detective Doctor **Anton Zarnak**, who witnessed Zushakon's arrival during an unsuccessful attempt to **exorcise** him from a client, Zushakon is an earth **elemental**, and can be repelled by bright lights or by summoning the fire god **Cthugha**. The unfortunate victim, who died during the struggle, had dug up a mound that contained the remains of a **Mutsun shaman**. Inside, he found an **obsidian** tablet and a carving of a hooded, possibly winged, humanoid figure surrounded by toad-like beings prostrate in worship before it. Inscribed on the tablet was an ancient, now-extinct script promising death to anyone who exposed the contents of

Chapter 116

Lu-Kthu

Lu-Kthu is an **Outer God** created by James Ambuehl, American horror writer which has contributed to expand **Lovecraft's Cthulhu Mythos**. It is said to be the Birth-womb of the Great Old Ones, described as a “A titanic, planet-sized mass of entrails and internal organs. On closer examination it appears a wet, warty globe, covered with countless ovoid pustules and spider-webbed with a network of long, narrow tunnels. Each pustule bears the larva of a Great Old One.”

Lu-Kthu is described in detail in James Ambuehl's short story *Correlated Contents* (1998).

Chapter 117

Brian Lumley deities

The **Brian Lumley deities** are supernatural entities created for the **Cthulhu Mythos** universe of shared fiction by British horror writer **Brian Lumley**.

117.1 Bugg-Shash

The title monstrosity of Lumley's "The Kiss of Bugg-Shash", **Bugg-Shash** is a gelatinous creature with innumerable human-like eyes and mouths within its black mass. It attacks human victims by wrapping its mass around them and drowning them in slime, often attacking several individuals at once. Once dead, the victim(s) can be controlled, puppet-like, to perform a task where there is light, something which Bugg-Shash cannot endure. Bugg-Shash is a name which Lumley first mentioned in-passing in his early story "Rising with Surtsey", and later applied to the nameless creature of David Sutton's "Demoniacal" when he wrote "Kiss" as a sequel to it.

117.2 Kthanid

Kthanid is said to be the "brother" of **Cthulhu**. He looks like his sibling, but has golden eyes. He resides within a crystal cave on **Elysia**. It is said that he is as *good* as his brother is *evil*. He bears a great hatred towards the old ones for they had killed his family, while he lay sleeping.

It first appeared in Lumley's 1975 novel *The Transition of Titus Crow*, and appeared again in his next novel *The Clock of Dreams* (1978).

117.3 Mnomquah

Mnomquah, the *Lord of the Black Lake*, is first referenced in Lumley's short story "The Sorcerer's Book" (1984). Mnomquah is trapped inside the **Dreamlands** moon, though how he became imprisoned there is not known. He appears as a vast reptile with a crown of snaking feelers, and empty sockets in place of eyes (though they still serve as sensory organs). His mate is

the repulsive **Oorn**. It is said that when the other Great Old Ones return to lay waste to the world, Mnomquah will be reunited with his bride.

Mnomquah is called the Lord of the Black Lake because he rules over the Lake of Ubboth beneath the surface of the moon.

117.4 Oorn

Oorn is mentioned in the book *Mad Moon of Dreams* (1987) by **Brian Lumley**. She is the wife of the reptilian **Mnomquah**. She has the form of a huge tentacled mollusk, with snaking appendages that can spew digestive fluid on things she wishes to eat. Like her husband, her only true worshippers are the **Men of Leng** and the **Moon-beasts**. A temple devoted to Oorn and Mnomquah is near **Sarkomand** in the **Dreamlands**.

117.5 Shudde M'ell

Shudde M'ell is the creation of **Brian Lumley** and is featured in his novel *The Burrowers Beneath* (1974).

Shudde M'ell is "a great gray thing, a mile long, chanting and exuding strange acids... charging through the depths of the earth at a fantastic speed, in a dreadful fury... melting basaltic rocks like butter under a blowtorch." * [1] Shudde M'ell is the supreme regent of the **chthonians**, a horrifying race of burrowing creatures, and is probably the largest and most malignant member of his kind. According to some legends, he was once imprisoned beneath *G'harne*, but is now free to wander the earth with his kin.

117.6 Summanus

Summanus (*Lord of Hell, Monarch of the Night, The Terror that Walketh in Darkness*) is the creation of **Brian Lumley** —who based the Great Old One on the Roman deity of the same name —and first appeared in Lumley's short story "What Dark God?" (1975). The god appears as a mouthless human with whitish tentacles hidden under

his clothing. He can use these tentacles to siphon blood from his victims.

Summanus had a following in **Roman times**, but if he is worshiped today, his cult is even more secretive. The rites needed for the proper worship of Summanus are found in the *Tuscan Rituals*.

[2] Aniolowski's, *Malleus Monstrorum*, p. 131. ISBN 9781568821795

[3] Harms', *Encyclopaedia Cthulhiana*, p. 324. ISBN 9781568821696

[4] Aniolowski's, *Malleus Monstrorum*, p. 241. ISBN 9781568821795

117.7 Yad-Thaddag

Yad-Thaddag is possibly the Elder God equivalent of the **Outer God Yog-Sothoth**. This being has the same appearance as Yog-Sothoth, except its spheres are of a different color and its nature is purely benevolent. It appears in Lumley's 1989 novel *Elysia*.

117.8 Yibb-Tstll

Yibb-Tstll (*The Drowner*) is an obscure god, said to watch at the center of all time as the universe revolves. Because of this insight, only **Yog-Sothoth** is said to be wiser. Its blood, the Black, is a weapon which takes the form of black snowflakes that stick to and smother a victim. This is stated in **The Caller of the Black**. The god's touch causes an instant change in the person affected—this change is usually fatal but occasionally brings some benefit.

Yibb-Tstll is sometimes described as an immobile, dark, tentacled entity with a pulpy, alien head, detached eyes, and large bat wings under which countless **Nightgaunts** suck black milk from its innumerable breasts. In **Brian Lumley's** short story “Rising with Surtsey” (1971), the narrator proclaims: "... I wanted to bound, to float in my madness through eldritch depths of unhallowed black blood. I wanted to cling to the writhing breasts of Yibb-Tstll. Insane..." . Yibb-Tstll makes its major appearance in **The Horror at Oakdeene**.

Having a close connection to the Great Old One **Bugg-Shash**,* [2] so should Yibb-Tstll be regarded as a Great Old One - specifically in the *Drowners* group introduced by **Brian Lumley**, parasitic alien entities which thrive by vampyrizing the Great Old Ones themselves* [3] - though in RPG materials she is classed as “Outer God” .* [4]

117.9 See also

- **Elements of the Cthulhu Mythos**

117.10 References

[1] Lumley, *The Burrowers Beneath*. ISBN 9781466818378

Chapter 118

Mordiggian

Mordiggian is a fictional character in the **Cthulhu Mythos**. “He” is the creation of **Clark Ashton Smith** and appears in his short story “The Charnel God” (1934).

118.1 Mordiggian in the mythos

. . . [A] colossal shadow [appeared] that was not wrought by anything in the room. It filled the portals from side to side, it towered above the lintel – and then, swiftly, it became more than a shadow: it was a bulk of darkness, black and opaque, that somehow blinded the eyes with a strange dazzlement. It seemed to suck the flame from the red urns and fill the chamber with a chill of utter death and voidness. Its form was that of a worm-shapen column, huge as a dragon, its further coils still issuing from the gloom of the corridor; but it changed from moment to moment, swirling and spinning as if alive with the vortical energies of dark aeons. Briefly it took the semblance of some demoniac giant with eyeless head and limbless body; and then, leaping and spreading like smoky fire, it swept into the chamber.

—Clark Ashton Smith, “The Charnel God”

Mordiggian is a **Great Old One*** [1] and is worshipped by **ghouls**. When he appears, all fire and heat is sucked into his swirling void-like body, instantly lowering the temperature by many degrees, and filling the area with a deathly cold and still air. All within the presence of the Great Ghoul, are blinded by the weird changing and dazzling form of the necromantic god.

Mordiggian attacks by engulfing victims, sucking away their life force, and dissolving their bodies. Nothing remains of the Charnel God's prey, and they are never seen again in the waking world or in the Dreamlands. However, Mordiggian does not appear to be especially malevolent (“Mordiggian...was a benign deity in the eyes of the inhabitants of **Zul-Bha-Sair**”), and has been known to spare those who have not personally offended him or his followers (the ghouls); when a trio of **Necromancers**

sneaked into the temple, the wizards were torn apart by the Ghoul priests while Phariom and his newly revived wife were spared at Mordiggian's bidding. As one of the Necromancers said “Mordiggian's Wrath, though rarely loosed, is more terrible than any other deity. And it should not be thought by wise men to break into his sacred house.” So while Mordiggian is attributed with immense powers of destruction, he is apparently a calm and benign deity.

118.2 Mordiggian's cult

Mordiggian's Priesthood consists exclusively of ghouls, though other races may offer up their dead to the Charnel God, but only as appeasement and not as actual worship, though some citizens of **Zul-Bha-Sair**, like the Taverner that Phariom and his wife were staying in believed fully in. The ghoul priests of Mordiggian cover themselves in long hooded robes of funeral-purple and silver skull-like masks. A tome known as *The Ghoul's Manuscript* deals with Mordiggian and his cult.

Although Mordiggian dwells within the **Dreamlands**, he is capable of entering the waking world, using the same grave-tunnels and tombs as his ghoul followers. It is likely that Mordiggian has some relationship with the waking lands. Proof of this is demonstrated by his worship in the city of **Zul-Bha-Sair** on the continent of **Zothique** in the distant future. There he is the only god since “from years that are lost to man's memory” , and all who die in the city are offered to him as provender.

A different name for Mordiggian is *Morddoth*, mentioned as the dark god of the ghouls revered in the Valley of Hadoth by the Nile, in the ancient land of Altuas and in a time-lost continent likely matching with **Zothique**. So does the appearance fits with Mordiggian's one.* [2]

118.2.1 References

[1] According to Aniolowski's *Malleus Monstrorum*.

[2] See Ambuehl's *Nekros Nomos Eikonos*.

118.3 Bibliography

- Smith, Clark Ashton [1934] (1995). “The Charnel God” . *Tales of Zothique*. West Warwick, RI: Necronomicon Press. ISBN 0-940884-71-2.
- Scott Aniolowski, Sandy Petersen, Lynn Willis (2008). *Call of Cthulhu Malleus Monstrorum. Creature, Gods, and Forbidden Knowledge*. Chaosium.
- James Ambuehl (2004) “Nekros Nomos Eikonos”

118.4 External links

- “The Charnel God” by Clark Ashton Smith

Chapter 119

Rhogog

Rhogog (*The Bearer of the Cup of the Blood of the Ancients*) is a fictional deity in the **Cthulhu Mythos**. She is the creation of Micheal Saint-Paul, and first appeared in his short story “Sacristans of Rhogog” (1991).

ply killing Patrick, but it does not explain whether or not the stars are made right.

119.1.1 Notes

[1] Saint-Paul, “Sacristans of Rhogog” , p. 7.

119.1 Summary

And as the child searched among the wicker-bushes, he came upon a great tree, blacker than the deepest void in all creation. The child, trembling with primal fear, touched the bark of the tree, and found that the wood felt as if it were aflame. Terrified, he struggled to pull his hand away, but found that the branches of the tree were holding his arm fast. The child shrieked in fear and in pain as a branch began to split his stomach in two, and his childlike voice was replaced by the howls of a being of unimaginable hatred. The woods trembled. Rhogog was still not satisfied.

—*Sacristans of Rhogog** [1]

Rhogog is a **Great Old One** and was born when **Cthulhu's** blood was spilt upon the ground during a clash between Cthulhu and his half-brother **Hastur**, hinted to have occurred around Great Britain or Ireland. Intending to use the blood for some unnamed purpose, several **Star-Spawn** put an entity into his spilt blood, an entity which would ensure that the blood would never be harmed. This entity lay dormant, gathering power, and eventually became the being called Rhogog.

Rhogog is a being of darkness, although normally is seen in the form of a great, black tree. No matter what shape he takes, he is always very hot to the touch. It is unknown if this is simply due to Cthulhu's blood within him or some other aspect of his dark nature.

In Michael Saint-Paul's short story “Sacristans of Rhogog” , three Cthulhu-worshipers devise a plan to harness Cthulhu's blood from Rhogog in order to place the stars in correct order. However, the main conflict in the story is a debate between Rhogog and a sacrificial victim named Patrick about good and evil. The story ends with Rhogog deciding that good and evil don't matter and sim-

Chapter 120

Clark Ashton Smith deities

The **Clark Ashton Smith deities** are **supernatural** entities created for the **Cthulhu Mythos** universe of shared fiction by California-based horror writer and poet **Clark Ashton Smith**.

120.1 Deities of Hyperborea

120.1.1 Abhoth

[H]e described a sort of pool with a margin of mud that was marled with obscene of-fal; and in the pool a grayish, horrid mass that nearly choked it from rim to rim... Here, it seemed, was the ultimate source of all mis-creation and abomination. For the gray mass quobbed and quivered, and swelled perpetually; and from it, in manifold fission, were spawned the anatomies that crept away on every side through the grotto. There were things like bodiless legs or arms that flailed in the slime, or heads that rolled, or floundering bellies with fishes' fins; and all manner of things malformed and monstrous, that grew in size as they departed from the neighborhood of Abhoth. And those that swam not swiftly ashore when they fell into the pool from Abhoth, were devoured by mouths that gaped in the parent bulk.

—**Clark Ashton Smith**, *The Seven Geases*

Abhoth (“The Source of Uncleanliness”) resides in the cavern of **Y'quaa** beneath **Mount Voormithadreth**. It is a horrid, dark gray **protean** mass and is said to be the ultimate source of all **miscreation** and **abomination**.

Obscene monsters constantly form in Abhoth's gray mass and crawl away from their parent. No two of Abhoth's children are alike. In general, they are complex life forms, but the majority of them are simple-minded, acting on impulse. Their forms can be anything from amorphous blobs and singular body parts, to queer humanoids and monstrous mutants. Abhoth's tentacles and limbs grab many of them, pulling them back and devouring them. Most of those that escape simply wander off, only a few of them tend to their sire's needs. Abhoth has a twisted and

cynical mind, and can communicate **telepathically** with others near him.

Abhoth is also mentioned in **Colin Wilson's** *The Mind Parasites*.

Abhoth is one of the Ancient Ones in the board game **Arkham Horror**. He is included in the **Dunwich Horror** expansion.

120.1.2 Atlach-Nacha

In the short story *The Seven Geases* (1934), Atlach-Nacha is the reluctant recipient of a human sacrifice given to it by the toad-god **Tsathoggua**.

Atlach-Nacha resembles a huge spider with an almost-human face. It dwells within a huge cavern deep beneath **Mount Voormithadreth**, a mountain in the now vanished kingdom of **Hyperborea** in the Arctic. There it spins a gigantic web, bridging a massive chasm between the **Dreamlands** and the waking world. Some believe that when the web is complete, the **end of the world** will come, because it will create a permanent junction with the *Dreamlands*, allowing monsters to move freely into the waking world.

Atlach-Nacha probably came to Earth from the planet **Cyranosh** (or **Saturn** as we know it today) with **Tsathoggua**. Because of its appearance, Atlach-Nacha is often referred to as the *Spider-God(dess)* and is believed to be the regent of all spiders. Furthermore, the giant, bloated purple spiders of **Leng** are thought to be its children and **servitors**.

There is some disagreement about its gender. In Smith's original story, Atlach-Nacha is referred to as a male, but in later stories by other authors, it is implied to be a female.

120.1.3 Rlim Shaikorth

Rlim Shaikorth appears as a huge whitish worm with a gaping maw, and eyes made of dripping globules of blood. One of Rlim Shaikorth's **avatars** is known as the *White Worm* and is part of Smith's **Hyperborean cycle**.

The White Worm travels on a gigantic **iceberg** called *Yik-illth*, which it can guide across the ocean. In its colossal ice-citadel, the White Worm prowls the seas, blasting ships and inhabited land masses with extreme cold. Victims of the White Worm are frozen solid, their bodies appearing eerily white, and remain preternaturally cold—they will not melt nor warm even when exposed to fire. (*The Coming of the White Worm*, 1941)

120.1.4 Tsathoggua

See **Tsathoggua**.

120.1.5 Ubbo-Sathla

There, in the grey beginning of Earth, the formless mass that was Ubbo-Sathla reposed amid the slime and the vapors. Headless, without organs or members, it sloughed from its oozy sides, in a slow, ceaseless wave, the amoebic forms that were the archetypes of earthly life. Horrible it was, if there had been aught to apprehend the horror; and loathsome, if there had been any to feel loathing. About it, prone or tilted in the mire, there lay the mighty tablets of star-quarried stone that were writ with the inconceivable wisdom of the pre-mundane gods.

—Clark Ashton Smith, *Ubbo-Sathla*

Ubbo-Sathla (“The Unbegotten Source” , “The Demiurge”) is described as a huge **protoplasmic** mass resting in a **grotto** deep beneath the frozen earth. The being is of a monstrous fecundity, spontaneously generating primordial **single-celled organisms** that pour unceasingly from its shapeless form. It guards a set of stone tablets believed to contain the knowledge of the **Elder Gods**.

Ubbo-Sathla is said to have spawned the prototypes of all forms of life on Earth; though whatever its pseudopods touch is forever devoid of life. Ubbo-Sathla is destined to someday reabsorb all living things on Earth.

Ubbo-Sathla possibly dwells in gray-litten **Y'qaa**. The being may also dwell in **Mount Voormithadreth** and may have spawned another of its residents, the being Abboth, whose form and nature is very similar. This similarity has led some writers to speculate that Ubbo-Sathla and Abboth are the same entity viewed at different epochs under different names.*[1]*[2] The tablets that Ubbo-Sathla guards have been oft sought by sorcerers, though no sorcerer has yet succeeded in acquiring them.

120.1.6 Yhoundeh

In Smith's *The Door to Saturn*, Yhoundeh the elk-goddess is the name of the deity worshipped in the waning days

of **Hyperborea**. Yhoundeh's priests also banned Tsathoggua's cult, and her inquisitors punished any heretics. As the Hyperborean civilization drew to a close, Yhoundeh's priests fell out of favor and the people returned to the worship of Tsathoggua.

According to the **Parchments of Pnom**, Yhoundeh is the wife of **Nyarlahotep**, messenger of the **Outer Gods**.*[3]

120.2 Deities of Zothique

120.2.1 Alila

The “queen of perdition and goddess of all iniquities,” Alila is worshipped in central **Zothique** (*The Witchcraft of Ulua*).

120.2.2 Basatan

Basatan is a sea-god, also known as the Master of the Crabs. This deity possesses a ring with **supernatural** powers, and may be associated somehow with the **constellation Cancer**.*[4]

120.2.3 Geol

Geol is an earth god worshipped in Zothique (*The Voyage of King Euvoran*, 1931).

120.2.4 Ililot

Zothiquean goddess of love, but “a darker goddess” in the kingdom of Yoros (*The Dead Will Cuckold You*).

120.2.5 Mordiggian

A death-god worshipped in the city of Zul-Bha-Sair and nowhere else on Zothique. See **Mordiggian**.

120.2.6 Ojhal

Ojhal is a virgin goddess worshipped in northern Zothique (*The Black Abbot of Puthuum*, 1936).

120.2.7 Thamogorgos

A powerful entity of the Outer Void. His coursers are so large that they can trample a large building with a single hoof. The archimage Namirrha summoned them to destroy an entire nation (*The Dark Eidolon*, 1935).

120.2.8 Thasaidon

Thasaidon is the ruler of the Seven Hells. He is mentioned in several stories of the Zothique Cycle, but figures most prominently in *The Dark Eidolon* (1935). Most sorcerers make pacts with this evil being, and he seems to be Zothique's analog to *Satan*.

120.2.9 Vergama

Vergama is a mysterious god worshipped in Zothique.

...He gave thanks to Vergama who, throughout the whole continent of Zothique, was deemed the most powerful and mysterious of the genii, and was thought to rule over the heavens as well as the earth.

—Clark Ashton Smith, *The Last Hieroglyph*

120.2.10 Yuckla

Yuckla is a god of laughter worshipped in Zothique (*The Tomb Spawn*).

120.2.11 Yululun

Yululun is a minor deity in Zothique. He is the “Keeper of the Tombs” (*The Weaver in the Vault*).

120.3 Other deities

120.3.1 Dweller in the Gulf

The **Dweller in the Gulf** appears in a *short story* of the same name by Clark Ashton Smith, first published in 1932. The Dweller in the Gulf lives deep beneath the surface of the planet Mars, but may have originated elsewhere. It is worshipped exclusively by a blind, *troglodyte* sect of the Martian race, the *Aihai*, and can be ritually summoned by the stroking of its idol.

The Dweller resembles a massive, eyeless, soft-shelled tortoise, but has a triangular head and two whiplike tails. At the ends of its tails are two bell-shaped suckers used for the ceremonial—usually forced—removal of its discoverer's eyes, turning them into the deity's blind, mute servants.

120.3.2 Ong

A lion-faced god of uncertain attributes. His priests are said to be “dreadful magicians and mysteryarchs.” (*The Abominations of Yondo*, 1929.)

120.3.3 Quachil Uttaus

Quachil Uttaus can reduce all living tissue he comes into contact with to dust (and is therefore similar to another of Smith's characters, *Ubbo-Sathla*). Quachil Uttaus is usually associated with age, death, and decay. Summoning this god is considered lethal, if one even subconsciously entertains thoughts of suicide.

It was a figure no larger than a young child, but sere and shriveled as some millennial mummy. Its hairless head, its unfeatured face, borne on a neck of skeleton thinness, were lined with a thousand reticulated wrinkles. The body was like that of some monstrous, withered abortion that had never drawn breath. The pipy arms, ending in bony claws, were outthrust as if ankylosed in a posture of an eternal dreadful groping. (*The Treader of the Dust*, 1935)

Quachil Uttaus is one of the Ancient Ones in the board game *Arkham Horror*. He is included in the *Innsmouth Horror* expansion.

120.3.4 Vulthoom

Vulthoom appears in the Clark Ashton Smith story of the same name, first published in the September 1935 issue of *Weird Tales*. The being is also known as *Gsarthotegga* and *The Sleeper of Ravormos*.

In the story, Vulthoom is the Martian *Aihai*'s equivalent of *Satan*. Though most rational people believe him to be a myth, he is nonetheless greatly feared by the lower class. In truth he is a mysterious being, from another universe, exiled by his fellow inhabitants, and lying in wait on Mars in the underground city of Ravormos. He took over Mars in ages past and plans to conquer Earth as his next trophy. Because of his vast intellect, and advanced technology, he seems godlike, but is in reality merely a very powerful alien who must rest for millennia at a time. While under the influence of the *hallucinogenic* perfume of an alien blossom, one man envisioned Vulthoom as a gigantic otherworldly plant, but the being's true form is unknown.

The DC Comics character *Power Ring* is associated with an entity named *Volthoom*.

120.3.5 Xexanoth

Xexanoth, summoned by the priest Calaspa, is apparently the bane and mortal enemy of the time god *Aforgomon*, the latter deity possibly an *Avatar* of the Outer God *Yog-Sothoth*. (*The Chain of Aforgomon*, 1935.)

120.4 Notes

- [1] Gary Myers, “The Snout in the Alcove”, *The Nyarlathotep Cycle*, p. 230.
- [2] Richard L. Tierney, “The Unresponding Gods”, *The Book of Eibon*, p. 282.
- [3] Clark Ashton Smith letter to Robert H. Barlow, dated September 19, 1934 (Will Murray, “The Book of Hyperborea Introduction”).
- [4] Clark Ashton Smith, “Master of the Crabs” , *Tales of Zothique*.

Chapter 121

Xothic legend cycle

The **Xothic legend cycle** is a series of short stories by Lin Carter that are based on the Cthulhu Mythos of H. P. Lovecraft, primarily on Lovecraft's stories "The Call of Cthulhu" and "Out of the Aeons".

The cycle is centered on a trinity of deities said to be the "sons" of Cthulhu: Ghatanothoa, Ythogtha, and Zoth-Ommog. The five stories that make up the cycle (in chronological order) are "The Dweller in the Tomb" (1971), "Out of the Ages" (1975), "The Horror in the Gallery" (1976), "The Thing in the Pit" (1980), and "The Winfield Heritage" (1981).^[1] All these stories are to be found collected, with others, in *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter* (Chaosium, 1997)

Originally Carter had assembled some of these stories for a volume he planned to call *The Terror Out of Time*. Stories to have been included in this collection included "The Dweller in the Tomb" (to have been renamed "Zanthu"); "The Winfield Inheritance"; "Zoth-Ommog" (to be renamed "The Terror Out of Time"); "Out of the Ages" and "Them From Outside." The collection was submitted to DAW Books and Arkham House but was unpublished in Carter's lifetime. "Zoth-Ommog" (originally titled "The Horror in the Gallery") was published in the original DAW Books edition of Edward Berlund, ed, *The Disciples of Cthulhu* (see Cthulhu Mythos anthology but was omitted from the Chaosium reprint of this anthology; however, the story appears under its original title in *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter* (Chaosium, 1997). "Them from Outside" was scheduled to appear in an issue of *Crypt of Cthulhu* as "Concerning Them from Outside".

The cycle introduces various mythos elements, such as the Zanthu Tablets, the Ponape Scripture, Father Ubb and the yuggs, and two new Great Old Ones: Ythogtha and Zoth-Ommog. The cycle also features the (fictional) Sanbourne Institute of Pacific Antiquities—perhaps Lin Carter's answer to Lovecraft's Miskatonic University. The lost continent of Mu also figures prominently in the cycle, as do the events that led to its sinking.

121.1 The Demon Trinity

Carter's "Demon Trinity" (Ghatanothoa, Ythogtha, and Zoth-Ommog) were spawned on a planet near the double star Xoth. They are the progeny of a mating between Cthulhu^{*}^[2] and the quasi-female entity Idh-yaa.

121.1.1 Ghatanothoa

Main article: [Ghatanothoa](#)

Ghatanothoa is said to be the firstborn of Cthulhu. He is infamous for his horrid appearance, and fearsome medusa-like ability, which causes a viewer's skin to become hard and leathery but preserves the brain, leaving the victim to go slowly mad trapped within an immobile shell. Among the myriad of deities worshipped in Mu, Ghatanothoa was the most respected as well as the most feared. Prior to the destruction of Mu, Ghatanothoa's cult became the most powerful on the continent.

Some critics have suggested that Ghatanothoa, who first appeared in Lovecraft's story ghostwritten for Hazel Heald, "Out of the Aeons", was intended by Lovecraft to be another name for Cthulhu.

121.1.2 Ythogtha

Ythogtha is the second son of Cthulhu and resembles a gigantic, humanoid frog, or Deep One, with only a single-eye in the center of his forehead, like a cyclops. A dense mane and a beard of writhing tentacles grows from his head.^{*}^[3] Although never fully described in Carter's own stories, Ythogtha is incredibly large; when the sorcerer-priest Zanthu attempts to free Ythogtha from his prison, he mistakes his god's clawed, slimy fingertips for mountainous heads.

The Elder Gods imprisoned Ythogtha in the Abyss of Yhe. He is served by the planarian-like yuggs and their lord, Ubb, *The Father of Worms*. Ythogtha's legend is chronicled in the Zanthu Tablets.

121.1.3 Zoth-Ommog

Zoth-Ommog is the third son of Cthulhu. He has a cone-shaped body, a razor-fanged reptilian head, like that of a *Tyrannosaurus rex*, four broad, flat, starfish-like arms with suckers, and a mane of tentacles. How he swims or walks on the ocean floor is unknown, but it is possible that he has a slug-like foot similar to that of the Great Race of Yith.

Zoth-Ommog was imprisoned by the Elder Gods beneath the seabed, near Ponape and R'lyeh. Like his older brother, Ythogtha, Zoth-Ommog is served by Father Ubb and the Yuggs. Zoth-Ommog's legend is chronicled in the R'lyeh Text and the Ponape Scripture.

(The Elder Gods as punishers of the Old Ones (a God and Satan theme) was not a Lovecraftian invention, but was introduced into the Mythos by August Derleth and carried on by a multitude of other Mythos authors, most notably Brian Lumley and Lin Carter.)

121.2 Sanbourne Institute of Pacific Antiquities

The Sanbourne Institute of Pacific Antiquities is featured in “The Dweller in the Tomb” (where it debuted), “Out of the Ages”, and “The Horror in the Gallery”. The institute is an anthropological research facility dedicated to the study of the cultures of the Pacific. It is based in Santiago, California and was founded by the son of the late Calton Sanborne II, whose father was a magnate in the tuna-packing industry.

121.3 Stories

Each story is set in the early 20th century and is told from the point of view of a scholarly narrator. Each narrator in turn becomes the protagonist of the next story in the series.

The entire Xothic Legend cycle (including a prologue) was collected in *The Xothic Legend Cycle* from Chaosium. A full synopsis of all these stories (readable as one whole story) is available on this site: (GeoCities is gone, so found on web archive)

121.3.1 “The Dweller in the Tomb”

The first story in the cycle introduces Harold Hadley Copeland, a noted archaeologist in the study of Pacific culture. The story is narrated by Henry Stephenson Blaine, Ph.D. and curator of the Manuscripts Collection of the Sanbourne Institute. The story consists primarily of the journal entries of Professor Copeland and details

the ill-fated Copeland-Ellington Expedition into Central Asia in 1913, of which Copeland was the only survivor.

121.3.2 “Out of the Ages”

This story introduces the “Xothic Legend Cycle”, a theory first proposed by Harold Hadley Copeland. The story also features the “Ponape Figurine”, a sinister statuette depicting Zoth-Ommog, the *Dweller in the Deep*s.

121.3.3 “The Horror in the Gallery”

This story (originally titled “Zoth-Ommog”) revolves around the Ponape Figurine and the efforts of the protagonist to dispose of it. The story features Lovecraft's Miskatonic University.

In the story, Zoth-Ommog, like his father, Cthulhu, can enter a person's dreams and cause the victim to go mad — but to do so, the subject must be near one of his statues. One such statue is recovered from the seafloor of Ponape and brought to Professor Harold Hadley Copeland, a brilliant but eccentric archaeologist, who is researching the Xothic Legend Cycle.

After Professor Copeland dies in a psychiatric hospital, the statue is taken to the Sanbourne Institute of Pacific Antiquities to be displayed. The press dubs it the “Ponape Figurine,” though rumors claim it is cursed. However, unbeknownst to the museum's Curator of Manuscript Collections, Dr. Henry Stephenson Blaine, the statue is sentient (much like the One Ring in *The Lord of the Rings*) and soon drives him insane.

One night, a Deep One, disguised as a sailor, breaks into the institute to steal the figurine. After killing the night watchman, the Deep One is about to take the statue when he is interrupted by Dr. Blaine's young aide, Arthur Wilcox Hodgkins. Hodgkins flings an Elder Sign “star stone” at the statue, destroying it. The resulting explosion also kills the Deep One.

As fate would have it, Hodgkins is charged with the murder of the night watchman, because the body of the Deep One had dissolved into a pool of slime and soon evaporated just a few hours later, leaving no trace, except for some badly charred clothing. Hodgkins is judged incurably insane and is confined to the Dunhill Institute, where his mentor and close friend, Dr. Blaine, is also incarcerated. As a final twist, Hodgkins is dubbed the “last victim [of the] Curse of the Ponape Figurine.”

121.3.4 “The Thing in the Pit”

The fourth story in the cycle chronicles the events that led to the destruction of Mu. Zanthu, the high priest of Ythogtha, plots to depose the cult of Ghatanothoa, after his priests outlawed all other religions in Mu. The cult

of Ghatanothoa was the dominant religion in Mu following the defeat of T'yog, high priest of **Shub-Niggurath**, who had sought to vanquish the tyranny of Ghatanothoa forever.

Zanthu had hoped to oust Ghatanothoa's cult by freeing the god Ythogtha from the *Abyss of Yhe*, where the **Elder Gods** had imprisoned him. This act of blasphemy did not go unnoticed by the Elder Gods, who destroyed Mu and sank it beneath the sea. Zanthu himself abandoned the ritual and fled after discovering the true nature of the god, whose size is measurable only in miles.

Following the destruction of Mu, Zanthu and his followers fled to the *Plateau of Tsang* in inner **Mongolia**, where they later died. Before his death, Zanthu inscribed his story on the **Zanthu Tablets**, a series of ten or twelve black **jade** slabs, which also included the sacred rituals and mysteries of Ythogtha.

121.3.5 “The Winfield Heritance”

The final story in the cycle is only loosely tied to the other four. This story reveals the true nature of the **yuggs**. The hero of **The Lurker at the Threshold** becomes a mythos worshipper in this tale.

121.4 See also

- **Zoth Ommog Records**, a real-life record label

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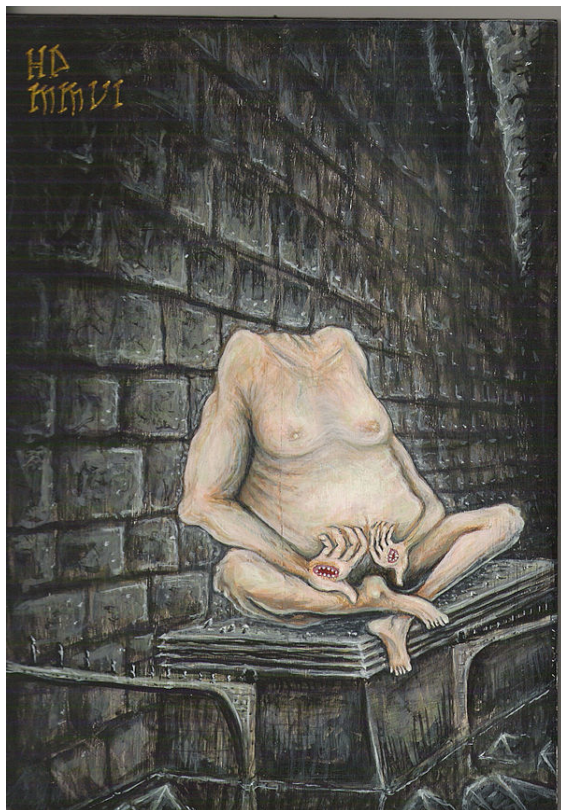
121.5.2 Notes

- [1] Price, “The Statement of Lin Carter”.
- [2] Cthulhu and Ghatanothoa were originally the creations of Lovecraft, appearing in “The Call of Cthulhu” (1928) and “Out of the Aeons” (1935), respectively. While Lovecraft never established a connection between these beings, Robert M. Price, believes that Ghatanothoa is essentially a revised version of Cthulhu. (Price [1991] (1991). “Lovecraft's 'Artificial Mythology'”. In David E. Schultz; S.T. Joshi (eds.). *An Epicure in the Terrible: a centennial anthology of essays in honor of H. P. Lovecraft*. Rutherford, NJ; Cranbury, NJ: Fairleigh Dickinson University Press; Associated University Presses. p. 253. ISBN 0-8386-3415-X.)
- [3] Harms, “Ythogtha”, *The Encyclopedia Cthulhiana*, p. 349. (Note: Ythogtha's physical appearance is never described in any of the five stories of the Xothic legend cycle.)

Chapter 122

Y'gononac

Y'gononac (*the Defiler*) is a fictional deity in the Cthulhu Mythos. He is the creation of Ramsey Campbell and first appeared in his short story “Cold Print” (1969).



Y'gononac

122.1 Summary

Beyond a gulf in the subterranean night a passage leads to a wall of massive bricks, and beyond the wall rises Y'gononac to be served by the tattered eyeless figures of the dark. Long has he slept beyond the wall, and those which crawl over the bricks scuttle across his body never knowing it to be Y'gononac; but when his name is spoken or read he comes forth to be worshipped or to feed and take on the shape

and soul of those he feeds upon. For those who read of evil and search for its form within their minds call forth evil, and so may Y'gononac return to walk among men . . .

—*Revelations of Glaaki*, Volume 12* [1]

Y'gononac is a **Great Old One** and the god of perversion and depravity – not just “average” human perversions or depravities, but *any* that can be conceived of by a sapient being (sane or otherwise). His demeanor is much like that of **Nyarlahotep**, but he is much more perverse and sadistic. Y'gononac can sometimes be summoned merely by reading his name in the *Revelations of Gla'aki*.

Y'gononac is imprisoned behind a wall of bricks in some unknown ruins. His true form is uncertain, but when he possesses a human host to manifest, he appears as a grotesquely obese man, lacking a head or neck, with a mouth in the palm of each hand.

Unlike most of Lovecraft's deities, Y'gononac is clearly capable of understanding humans, to the point of being able to conduct a conversation in English through his human host. Y'gononac seeks humans who read perverse and forbidden literature to become his servants. When Y'gononac is summoned, he offers to grant the summoner the dubious honor of becoming his priest, or simply kills them for food.

122.2 See also

- Cthulhu Mythos in popular culture
- Blemmyes

122.3 References

- Campbell, Ramsey (1987) [1969]. “Cold Print” . *Cold Print* (1st ed.). New York, NY: Tom Doherty Associates. ISBN 0-8125-1660-5.
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- Watts, Richard (2004). “Love's Lonely Children” . *The Stars Are Right!*. Hayward, CA: Chaosium. pp. 7–24. ISBN 1-56882-177-8.

122.3.1 Notes

[1] Campbell, “Cold Print” , p. 204.

Chapter 123

Yig

For other uses, see [Yig \(disambiguation\)](#).

Yig (the Father of Serpents) is a deity in H.P. Lovecraft's *Cthulhu mythos** [1]. He first appeared in the story "The Curse of Yig", which was created by Zealia Bishop and almost completely rewritten by Lovecraft. In this story he is described as "shapen like a man, except ye look at him clost." According to Lovecraft* [1], one of Yig's main characteristics is his devotion to snakes - his "children" - he punishes those that harm them by turning them into spotted snakes.

To *Native Americans* in Lovecraft's story, Yig is regarded as "bad medicine". According to Lovecraft's story, Yig is also alluded to in western American folklore: he is identified with the Mesoamerican deity *Quetzalcoatl*, and may be a prototype for that god and other serpentine gods worldwide. Some authors identify him as the Stygian serpent god Set from Robert E. Howard's Conan stories, and also with the Great Serpent worshiped by the *Serpent Men* of Valusia from Howard's *Kull* stories.

The original story may be read here: <http://www.hplovecraft.com/writings/fiction/cy.aspx>

123.1 Yig in popular culture

Yig is the subject of a song by the shock rock band *GWAR* entitled "Horror of Yig", which appears on their album *Scumdogs of the Universe*. Yig also appears in an often-used version of *GWAR*'s logo, as well as appearing on-stage as a monster the band battles. The band *The Darkest of the Hillside Thickets*, famous for their Lovecraft references, also refers to Yig in a song titled "Yig Snake Daddy". The death metal band *Nile* also references the deity, as well as *Father Set* in their song "SSS Haa Set Yoth," drawing references between the two as serpent gods, postulating a mythological Lovecraftian interpretation of the *Reptilian* conspiracy proposed by David Icke, namely that the Reptilians are in fact the children of Yig and Set.

Yig is also the name of a deity in the *Arcanis Dungeons & Dragons* campaign setting. Yig was once (and may still be) worshiped by the Ssethregorean Empire, a group

dominated by various lizard and snake-like beings. Yig in this mythos is a female deity, but still strongly associated with serpents, suggesting the name is not a coincidence. Yig appears in the Role Playing Game *Pathfinder* as well, as the Chaotic Neutral *Great Old One* god of procreation, cycles and serpents. He is said to be the most benign of the Elder Mythos.

Despite being spoken of on only a few occasions in Lovecraft's work, Yig is one of the Ancient Ones included in the *Arkham Horror*, *Eldritch Horror*, and *Elder Sign* board games, appearing alongside *Great Old Ones* such as *Cthulhu* and *Nyarlathept*.

Yig appears as a deity in Green Ronin's role-playing game *Mutants & Masterminds*, alongside references to *The King in Yellow*, as described in the *Book of Magic* sourcebook. the book gives three spells that can be invoked in his name, one of which is called *The Curse of Yig* (mimicking the title of Bishop/Lovecraft's novel), which conjures snakes depending on the character's magic rank. The magic item, The Serpent Scepter, may also be linked to Yig, but the sourcebook doesn't explicitly describe this.

Yig is the subject of the poem "Fiesta of Our Lady" by Ann K. Schwader in her *Dark Energies* verse collection (Sydney: P'rea Press, 2015).

[1] The Curse of Yig by H.P. Lovecraft. originally published in *Weird Tales*, 14, No. 5 (November 1929), 625–36.

Chapter 124

Zhar (Great Old One)

Zhar (*The Twin Obscenities*) is a fictional deity in the Cthulhu Mythos. The being first appeared in the short story “The Lair of the Star-Spawn” (1932) by August Derleth and Mark Schorer.

124.1 Zhar in the mythos

Zhar is a Great Old One and appears as a colossal mass of tentacles. The being came from the star Arcturus, but now dwells beneath the buried city of Alaozar on the Plateau of Sung. It is served by a cult known as the Tcho-Tcho's “Brotherhood of the Star Treader.” When called upon by the proper incantations, Zhar can project itself astrally in the form of the Tulkû. It can also telepathically transmit its urges to its worshippers.

Zhar is believed to be physically connected to its “twin” , Lloigor, perhaps by a long extension of tentacles. In Derleth's classification system, both Zhar and Lloigor are *air elementals*.

124.2 Lloigor

Lloigor is another gargantuan monster that dwells beneath Alaozar with Zhar. Together, they are known as the *Twin Obscenities*. Lloigor appears as a titanic, winged mound of undulating tentacles and is also served by a cult known as the *Tcho-Tcho's Brotherhood of the Star Treader*. It has the power to control great winds, which it can use to snare and capture any unfortunates who chance upon it. Like Zhar, Lloigor can project its image whenever Arcturus (the star from whence it came) is in the sky.

(A race of energy beings known as the Lloigor shares the same name with the eponymous Great Old One; however, there appears to be no connection between the two.)

124.3 Alaozar

Alaozar is a fabled, buried city on the mysterious Plateau of Sung in Burma (Sung is also believed to be

an extension of the Plateau of Leng). The city is said to be located on the “Isle of Stars” within the “Lake of Dread” . It is here where legends claim that beings from the stars arrived several millennia ago. Though the actual site has never been discovered, it is nonetheless venerated as a holy place by the Tcho-Tcho people because it is home to Zhar and Lloigor.

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- Cykranoth** *Source:* <https://en.wikipedia.org/wiki/Cykranoth?oldid=739200808> *Contributors:* Bryan Derksen, Paul A, Morwen, Auric, Kuralyov, Cmdrjameson, Ceyockey, Marudubshinki, C777, Gate2Valusia, RlyehRising, Bluebot, Syrcatbot, RandomCritic, Luna Santin, Addbot, Lucas-bot, Yobot, EmausBot, BG19bot, BattyBot, Deneb in Cygnus and Anonymous: 3
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- The Enchanted Wood (H. P. Lovecraft)** *Source:* [https://en.wikipedia.org/wiki/The_Enchanted_Wood_\(H._P._Lovecraft\)?oldid=696543840](https://en.wikipedia.org/wiki/The_Enchanted_Wood_(H._P._Lovecraft)?oldid=696543840) *Contributors:* Rich Farmbrough, Koavf, Pegship, SandyDancer, R'n'B, Goustien, Yobot, Erik9bot, FrescoBot, ClueBot NG, Miclord666, McGowanlianna and Anonymous: 2
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Anchor Link Bot, Rickremember, Debresser, Evpok, Yobot, AnomieBOT, Jim1138, Citation bot, Khajidha, Citation bot 1, Full-date unlinking bot, Obsidian Soul, H3llBot, Primergrey, Helpful Pixie Bot, Superpowerjoe, Ruthbrarian, Voormi, WizWheatly, Monkbob, Deoxyribose69, Magic links bot and Anonymous: 18

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SpectrumDT, Chobot, Hall Monitor, YurikBot, RussBot, Gcsaba2, Gaius Cornelius, Rsrikanth05, Yrithinnd, CLAES, Nutiketaiel, SMcCandlish, Pikka Bird, Nightcrawler, Extreme Uction, Nojhan, Rogue 9, Kynn, That Guy, From That Show!, Veinor, True Pagan Warrior, SmackBot, Strabismus, RlyehRising, Darklock, Bluebot, Mordac, MalafayaBot, Masentaa, Magore, Vina-iwbot-enwiki, Nareek, Syrcatbot, The Man in Question, Wizardboy, EternalExodus, DanielRigal, Cydebot, OVERMIND, Raistlin Majere, Thijs!bot, Coelacan, Yurell, Hervegirod, Following specific instructions whispered by a mysterious cat, Argithoth, Alphamalice, Aderksen, Struthious Bandersnatch, WLU, Wittyname, Ian.thomson, Chenhsi, Khargas, Deor, Bannerninja, Anna Lincoln, 0x539, NATO.Caliber, Safe-Keeper, Nosferatu5, Goustien, Lightmouse, Anyeverybody, Martarius, Thew42, Deathgrind291, Brewcrew, Human.v2.0, DumZiBoT, Addbot, Lightbot, KDS4444, Jim1138, Citation bot, Donbribon, ArthurBot, Ekwas, Omnipaedista, Uberslug, FrescoBot, Ohaiuthere, EmausBot, Primofex, Ncboy2010, Grapple X, ClueBot NG, PurpleHeartEditor, Silvensis, Helpful Pixie Bot, BG19bot, PhnomPencil, The Uncyclopedian, Qbli2mHd, OccultZone, G S Palmer, BrayLockBoy and Anonymous: 134

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- **Lovecraft: A Look Behind the Cthulhu Mythos** *Source:* https://en.wikipedia.org/wiki/Lovecraft%3A_A_Look_Behind_the_Cthulhu_Mythos?oldid=785666354 *Contributors:* Frecklefoot, Kuralyov, CanisRufus, Koavf, Chipuni, SpectrumDT, BPK2, Kevinalewis, Nareek, John, JHunterJ, TAnthony, GrahamHardy, GeorgeBP, Randy Kryn, Martarius, Kintaro, Lightbot, Yobot, FreeKnowledgeCreator and Anonymous: 5
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MeltySno, Satanael, YurikBot, Mikalra, Stan2525, Jachin, RussBot, DarkAvenger, Zigamorph, Phrenology, Stormbay, Lord Jim, ShannonA, Knyght27, Megistias, EWS23, Stephen Burnett, Wiki alf, Calsicol, Ramsey Campbell, TomStewart, BrainyBroad, Andrewstevensuk, WAS, Welsh, Sylvain1972, Joelr31, Patrick Neylan, Cleared as filed, Irishguy, Anetode, D. F. 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Erin, Noclevername, MattTweedell, AntiVandalBot, RobotG, CommanderCool1654, Obiwanenobi, Seaphoto, Uvaphdman, Readysteadybook, Archenhaust, Cat009, Modernist, Aspensti, Tubaguy, Ghmyrtle, DCincarnate, Sluzzelin, DagosNavy, JAndbot, Husond, Barek, MER-C, Skomorokh, Vicsar, Dsp13, The Transhumanist, Midnightdreary, BeastmasterGeneral, Wumbo, Jp wright, Roleplayer, New Babylon, TAnthony, Who is like God?, MegX, Doctorhawkes, Acroterion, MC Headcase, Elizabethnet, Magioladitis, Kgorfilm, Dp76764, Jferro67, Hb2019, P64, Charlyz, Charlesreid1, Harelx, CTF83!, Sofa jazz man, Bobabot1, KConWiki, FrF, Hekerui, Demilich74, ForestAngel, ChibiKareshi, Shield2, Torchiest, Kleida, Boffob, Ours18, LorenzoB, Notorious P.A.T., Rmerik, JefeMixtli, JaGa, Coffeepusher, Patstuart, James chance, Mario94606, Wabba69, NMaia, MartinBot, Kronnang Dunn, Collinf, Himatsu Bushi, Axlq, Anaxial, Baharna, InnocuousPseudonym, Keith D, Zouavman Le Zouave, R'n'B, CommonsDelinker, Tat2pooch, Koristka, Shadzar, Teelie, Humanophage, J.delanoy, Andrewmigliore, Rrostrom, Robertoverbury, BriarPatchWabbit, Ichibani, Libroman, Zweijunt, LordAnubisBOT, PseudoSherlock, Dustinengstrom, Lee.crabtree, Aboutmovies, Notreallydavid, Balthazarduju, AdamBMorgan, AntiSpamBot, RoboMaxCyberSem, Eam91, Vanished user g454XxNpUVVwxzlr, NewEnglandYankee, Master shepherd, Shoessss, Mrbusta, STBotD, Eionm, ZoneAlarm5, Serph, Lord Averoine, Idioma-bot, Squirthose, Vranak, Deor, HELLIONONE, VolkovBot, Skaraoke, Pleasantville, Dave Andrew, Uyvsdi, Jeff G., Rtrace, Him 2006, Wsriley, AlnoktaBOT, Vincent Lextrait, NsyncLuvr, WOSlinker, Magnet For Knowledge, Philip Trueman, TXiKiBot, Galiouis, Mercurywoodrose, Suprah, Java7837, Omar1976, Comrade Graham, GodisMyth, Yashton, Jorge MG, Corvus cornix, JhsBot, Mattbear-enwiki, 0x539, Josh Allain, Bluntman420, Nokom, DeeJ9000, Peterharkness, Skibz777, Lamro, Avhell, Arashikou, Falcon8765, Juliaselena, Oldwes, Temporaluser, The Devil's Advocate, Brighy, Alcmæonid, Zybthranter, Jgalvin, AlleborgoBot, Sacularamacal13, Adman2112, ScottBackoff, IrishGothicJournal, AHMartin, Cm619, Horus86, SieBot, StAnselm, Slatersteven, YonaBot, Umbalcorax, Geotaylor, VVVBot, Gerakibot, Kzirkel, Mungo Kitsch, Rob.bastholm, Nathan, Zeix50, Yintan, Futurereant, Midnight walker, RockGypsy, Neil.smithson, Nite-Sirk, Flyer22 Reborn, Pachon, New Babylon 2, Ferret, Udar55, Yerpo, Wikikarmi, Transcona Slim, KoshVorlon, Lightmouse, Polbot, Dfduncan, CodeTalker, RSSstockdale, Robert McGee, PauloIapetus, Reverend Zapanaz, JohnSawyer, Correogsk, Hadit93, Fullobears, BlackGoat138, 9eyedeel, Danny158, WikiLaurent, Bal-Sagoth HQ, Ecthelion83, DRTilbrg, Precious Roy, Denisarona, Aracona, Correctionator, ImageRemovalBot, Danausplexippus, Soporaeternus, Martarius, Sfan00 IMG, Jimtheob, ClueBot, Morningstar1814, Kristenson, Sennen goroshi, Venske, CaptainJae, TransporterMan, The Thing That Should Not Be, Theseven7, ArdClose, All Hallow's Wraith, Firecrow, Hypatea, Pi zero, ColorfulNumbers, Psulham, 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- Nyarlatheotep** *Source:* <https://en.wikipedia.org/wiki/Nyarlatheotep?oldid=790280930> *Contributors:* Bryan Derksen, Shsilver, Hephaestos,

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- At the Mountains of Madness** *Source:* https://en.wikipedia.org/wiki/At_the_Mountains_of_Madness?oldid=790028009 *Contributors:* Malcolm Farmer, Frecklefoot, Dante Alighieri, Wwwwolf, Emperor, Hike395, Itai, Dimadick, JosephBarillari, Chris Roy, Meelar, Auric, Astaines, Somercet, DocWatson42, Luis Dantas, Daibhid C, Manuel Anastácio, Khaosworks, Ary29, Kuralyov, EuroTom, Urhixidur, MakeRocketGoNow, Notinasnaid, CABAL, Jnestorius, NetBot, Schnell, Rw63phi, Alex '05, Erik, Uucp, Kyven, Ringbang, Czolgol, Falcornet, Firsfron, Woohookitty, Oliphaunt, GregorB, BD2412, Rjwilmsi, Koavf, BrianFG, SpectrumDT, YurikBot, ThunderPeel2001, Hydrargyrum, Gaius Cornelius, Gate2Valusia, Misza13, Kortoso, Evrik, Thermaland-enwiki, Garion96, Rehevkor, Attilios, SmackBot, RlyehRising, Kevinalewis, Cooldude3240, Chris the speller, Bluebot, Rtypei, Sadads, Alfoor, Lin linao, Emurphy42, SpaceLem, Marcus Brute, Ser Amantio di Nicolao, Nareek, Boradis, Worloq, Robofish, Syrcatbot, Salur, Naaman Brown, -5-, Kencf0618, SleepyDan, CmdrObot, Danial79, Cydebot, Rtztik, Trystero11, BetacommandBot, TonyTheTiger, Alientraveller, RobotG, MetaManFromTomorrow, DagosNavy, Midnightreary, MB1972, Siddharth Mehrotra, Steveprutz, MrDrak, Magioladitis, GrimbaleGrumble, Dekimasu, Hullabaloo Wolfowitz, Rhadamante, DAC1956, Ours18, Mario94606, Cobraxus, Apowitz, Kronnang Dunn, Danleary25, Lithui, FruitMonkey, P4k, Tubeyes, Hthth, Thesis4Eva, Tagus, Dorftrottel, Bricology, Ttias, Vranak, Deor, DOHC Holiday, The Wild Falcon, TXiKiBoT, DISeman, Jeff.homme, Truly Trivial, KevinalewisBot, Sacularamacal13, SieBot, Goustien, Msiner, Jmj713, Sitush, Rubuskenya, Sfan00 IMG, Sorensen ru, EoGuy, Mezigue, DocumentN, Frater210, Jtle515, Miuq, MelonBot, Good Olfactory, Addbot, Jafeluv, BONKEROO, Biomekanic, Doniagio, Elen of the Roads, Lightbot, NeoBatfreak, A-Damage1, Granpuff, Andreasmeru, Nigelbergman, TarsTarkas71, AnomieBOT, RandomAct, ImperatorExercitus, Citation bot, Ozzman313, ArthurBot, LilHelpa, Shimmin Beg, Measles, Book of Eibon, Chaheel Riens, DeNoel, FreeKnowledgeCreator, Kohoutek1138, FrescoBot, D'ohBot, Uvoval, Zanne, Supervidin, Barronitally, AnAbsolutelyOriginalUsername42, DASHBot, Hectorz111, ZéroBot, Jack Sebastian, Layona1, Drexell, Deep1hybrid, AgentSniff, ClueBot NG, Helpful Pixie Bot, Soslowcat, BG19bot, Flax5, Shallowgravy, Pasicles, SNAAAAKE!!, Redtidal, MatthewHooBin, Paleface Jack, Pietro13, Fixuture, Shibbolethink, ComicsAreJustAllRight, Lkblackburn, InternetArchiveBot, GreenC bot, Peikk0, Bender the Bot, Tombwurm, Magic links bot and Anonymous: 183
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